☆ 6

VOGUE

JUNE

60c

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of dresses

How to diet if you have
no character at all

What's conversation?

One is not enough—
summer clothes
to buy in multiples

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in Town"

A summer's
worth
of menus



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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

JUNE 1960

COVER:

Bright blue silk with three separate claims on a June shopping list: an overblouse, pleats, and a hair-ribbon of sash. (Furthermore, it doesn't have sleeves—and a more fashionable omission would be hard to find this summer.) By Sloat, of Couture textured silk; about $55 at Bonwit Teller; Hutzler's; Julius Garfinckel; Dayton's; I. Magnin. The jewels, coral mainly, with chunks of gold and cabochon emeralds gathering up the necklace strands. From David Webb. Lipstick that touches off the right spark here: Lancôme's Feu, from France. Bonwit Teller.



KAREN RADKAI

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Vol. 135 No. 10
Whole No. 2040



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SCHOOL'S OUT and the children must be deposited at their various summer activities. Susie and Dave are off to camp . . . different ones, of course. Big Jim has a summer job at Sun Valley (and hopes to get in some golfing, too.) Father is supervising the loading. Without their Beechcraft Travel Air it would be a bit of a problem to get each child—complete with gear — to the right destination on time. But the Beechcraft Travel Air holds all five comfortably . . . plus all the absolute "musts" on Mother's check-list. If speed, quality of performance, styling and beauty are musts on your list, there is no substitute for the Beechcraft.



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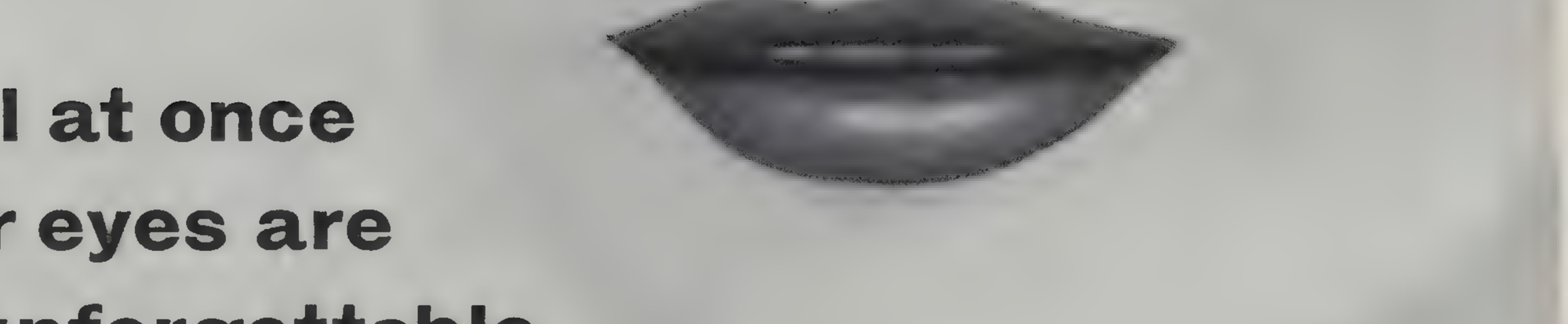
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PISTACHIO MINT



'Didn't we meet at Maxim's?'

'Do tell me the story of your life . . .'

'Help! My bikini's missing!'

PINEAPPLE YUM-YUM

PINK CLOUD

PLATINUM



'I'm supposed to keep out of the sun!'

'Don't go! His bark is worse than his bite.'

'Where did you say your chateau is?'



'Ocean? What ocean?'



'It's a habit I picked up in the tropics.'

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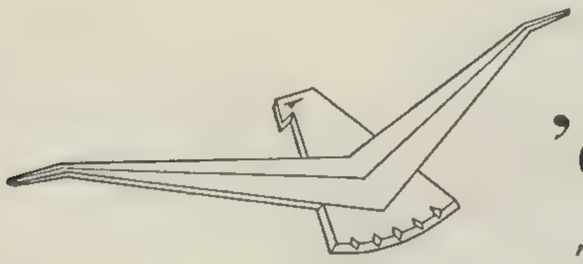
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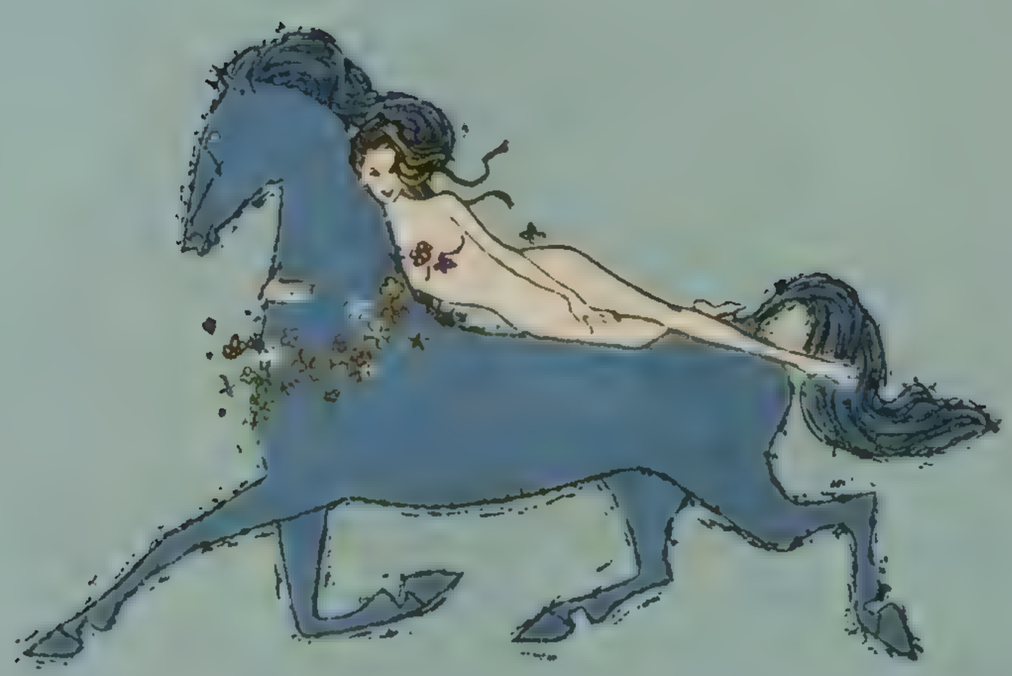
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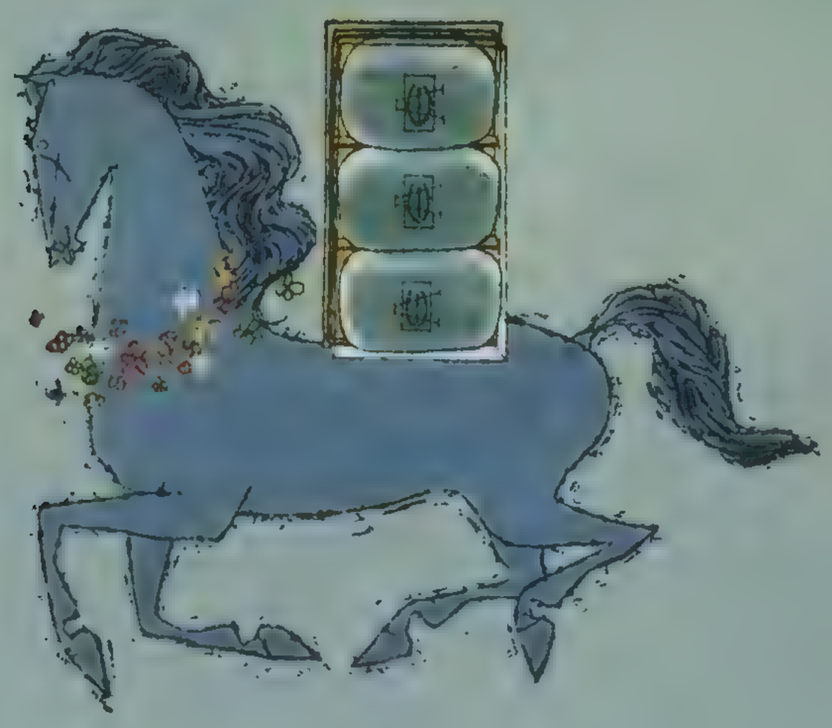
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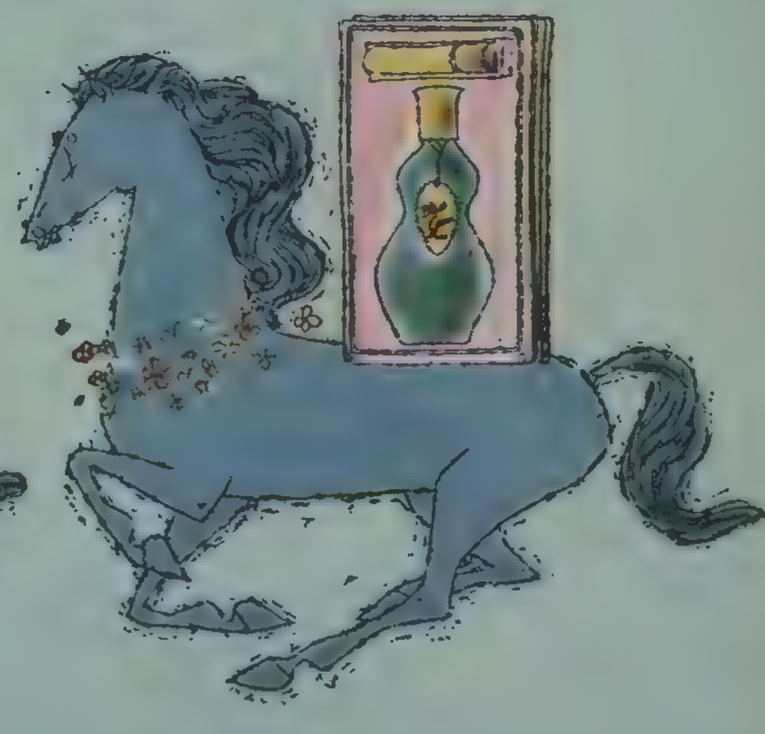




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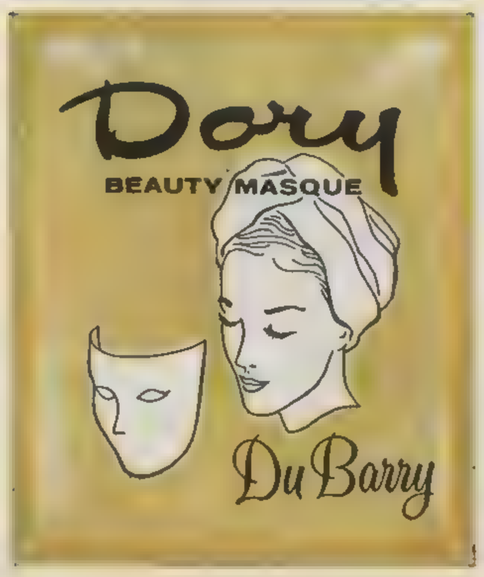
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(but they can't match Chevy's kind of kindness)

This could be you, lazing by an inviting lake. And wouldn't it be wonderful to get there in a gracious new Chevrolet? No car near Chevy's price or size takes such a friendly interest in you, you know. Look at the way Chevrolet clothes its beauty in gem-hard Magic-Mirror finish . . . gentles the bumps with Full Coil suspension . . . lets you choose from the widest range of engine-transmission duets in the industry. These are a few of the luxuries no other car in Chevrolet's field can hope to give you—but Chevy goes on from there, and gives you a whole lot more to rejoice in. Have a chat with your Chevrolet dealer soon, for the full story. . . . Chevrolet Division of General Motors, Detroit 2, Michigan.

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there's no new car like a '60 Chevrolet. The Bel Air 4-Door Sedan.

Air Conditioning—temperatures made to order—for all-weather comfort. Get a demonstration!

vive la différence!



to hold firmly

Want every-hair-in-place? Be *firm* about it! Choose the spray that takes its work seriously all day long. You're a smoothie, all right!

REGULAR

or to hold softly

Want the merest waft of restraint? It's easy! Choose the spray so gentle even a tricky, new style is a breeze. You little ole softie, you!

SUPER SOFT

only Helene Curtis Spray Net® gives you the sister sprays ...with the important difference you need!

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gowns and jewels by Scaasi

Never have angry nicks been so absolutely taboo!

Never has it been so important to be rid of every unsightly hair!



BECAUSE TODAY...

fashion says <u>bareness!</u>

Bandolier Cocktail Sheath by Estévez

Never has one shaver met your fashion needs like

SCHICK 'CROWN JEWEL'

ELECTRIC SHAVER

Now—more than ever—your smooth skin is *vital* to summer fashions. For this Immaculate Look, Schick has created its fabulous 'Crown Jewel'—the surest... easiest way to clean away every unwanted hair. Without nicking... without cutting. At the flick of a switch, 96 tiny blades you never see or feel, shave legs and underarms *immaculately clean.* Now you feel *confident* that Fashion's Look of Bareness... looks lovely on you.



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SCHICK INCORPORATED—INVENTORS OF ELECTRIC SHAVING



MODERN
SIMPLICITY
IS YOUR
STYLE...

HEIRLOOM
IS YOUR
STERLING!

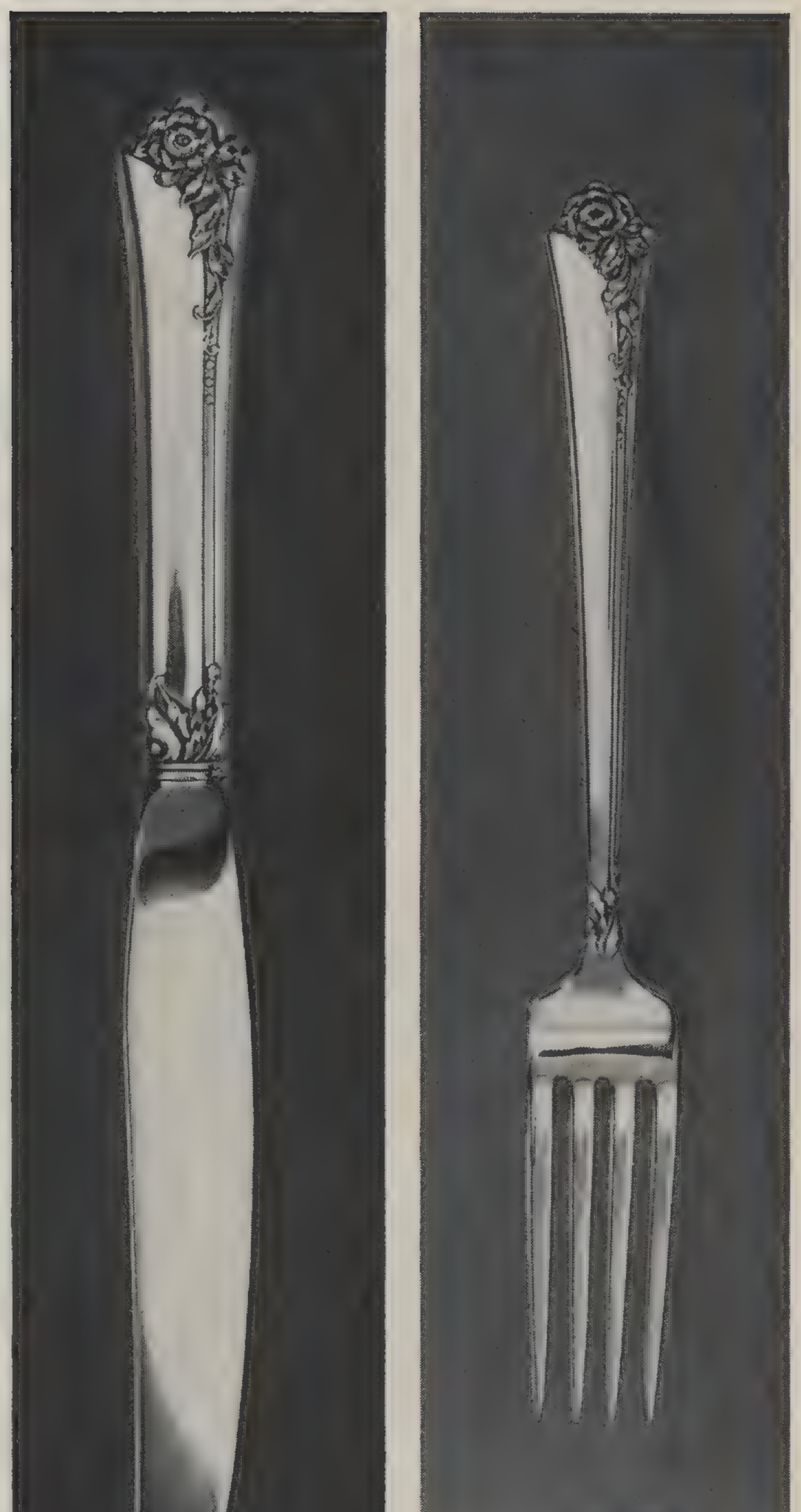
Modern simplicity! You love it in your chic, easy-moving clothes . . . in a room that makes the most of light and space. Simplicity suits the active, modern way you live. And that's why Heirloom Sterling is your style. Heirloom's patterns are renowned for modern simplicity—for sheer perfection of line and form.

And of course, nothing surpasses sterling itself. One look tells you that! What's more, the patina sterling acquires with use, makes it grow lovelier, as the years go by. So enjoy your Heirloom Sterling every meal. When you do, it scarcely ever needs cleaning. Ask to see Damask Rose* and all the other famous Heirloom patterns.

HEIRLOOM* STERLING

crafted by ONEIDA SILVERSMITHS, makers of distinctive tableware • COMMUNITY* SILVERPLATE 1881 ROGERS* SILVERPLATE • ONEIDACRAFT* STAINLESS • TUDOR* PLATE ONEIDA COMMUNITY • ONEIDA* DINNERWARE.

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Make Damask Rose* part of *your* lovely home! 3 pieces shown only $18, 6-piece place setting $35. Federal Tax Included.



As urban as an executive suite. A two-piece which typifies the Town Cotton look by Miss Pat. Designed in Dacron polyester and cotton by TRAVIS fabrics. Sizes 6-16, 5-15. About $19. Miss Pat-California, 860 South Los Angeles, Los Angeles 14 • 1407 Broadway, New York City



The jitters. Some get them wondering how each new perm will 'take'. Don't you! Now Bonat has a just-for-you professional permanent that calms away hair coarseness — leaves it soft, silky, easy to manage. Adds new lustre; too. *Captivating* it's called — the only wave with Living Conditioners. (Because they're not rinsed out as ordinary conditioners are, they revitalize your hair continually for months and months after!) And with *Captivating*, hair obeys your skilled beautician's every touch. So come along. *Captivating* beauty awaits at your hairdresser's. It's another of the famous

Bonat PROFESSIONAL PERMANENTS

THE 100 WINNERS

in Vogue's February 15 shoe contest— "The Shoe Keys the Costume"

Chosen from over 15,000 entries, each of these winners received the shoes of her choice from the shoe designers who participated in the contest.

CALIFORNIA

Miss Jean Benner.....Los Altos
Miss Cheryl Boucher.....Van Nuys
Mrs. George F. Caulfield....Los Angeles
Miss Martha B. Gomez.....San Francisco
Miss Marcia M. Graves
Palos Verdes Est.
Mrs. B. J. Hall.....Mountain View
Mrs. Lily Lee.....Oakland
Miss Caron Maureen Merritt
Los Angeles
Miss Violet L. Patton.....La Jolla
Mrs. Allan G. Schmidt.....La Jolla
Miss Eleanor Schutz.....Studio City
Mrs. James O. Stolaroff
South Pasadena
Miss Marjorie Tozer.....Seal Beach

CANADA

Miss Helen D. Husband
Grand Mère, Québec
Mrs. Jack L. Rollins....Montreal, Québec
Mrs. Margaret Smith..Islington, Ontario
Mrs. J. A. C. Struthers.....Regina, Sask.

COLORADO

Miss Alegra Graves.....Denver

CONNECTICUT

Miss Roslyn N. Katz.....West Hartford
Mrs. S. H. Russo.....Stratford

DISTRICT OF COLUMBIA

Mrs. Clara A. Corbin.....Washington

GEORGIA

Miss Paula Jean Bagwell.....Atlanta
Mrs. Hugh Hosch.....Gainesville

ILLINOIS

Miss Jeannine A. Adkins.....Chicago
Miss Joanne Braun..... Elgin
Mrs. Myles Buzek.....Cicero
Mrs. John L. Humphreys.....Park Forest
Miss Doris Kirschner... .....Evanston
Mrs. Royal Lighcap.....Rockford
Mrs. Ashley B. Sinnett.....Mundelein
Miss Janice Strum.....Rock Island
Mrs. Patricia J. Tyson.....Chicago

INDIANA

Mrs. Howard D. Keays.....South Bend
Mrs. F. W. Shrigley.....New Augusta
Mrs. L. J. Surfi.....Elkhart

KANSAS

Mrs. Marguerite R. Stock....Leavenworth

KENTUCKY

Miss Jean Schuman.....Louisville

LOUISIANA

Miss Mary Lou Hammon.....Shreveport
Miss Louise Reiss.....New Orleans

MARYLAND

Mrs. Janet A. Cassidy.....Baltimore
Miss Loudell M. Cole.....Pocomoke City

MASSACHUSETTS

Mrs. Thomas F. Coleman.....Squantum
Miss Zelda Siegal.....North Dartmouth
Miss Eleanor Soeldner.....Roslindale

MICHIGAN

Mrs. Lawrence Harbeck.....Ann Arbor
Mrs. Howard MacDonald.....Midland
Miss Wilma Jeanne Scholz
Drayton Plains
Mrs. Jack D. Singer..Huntington Woods

MISSOURI

Mrs. Paul Lackie.....Kansas City
Mrs. C. Raymond Underwood
Rock Port

MONTANA

Mrs. I. Robert Keller.....Conrad

NEW JERSEY

Miss Sybil T. Herschaft.....Irvington
Mrs. Mary A. McMahon.....River Edge
Mrs. John E. Murphy.....Clifton
Miss Kathryn S. Richtmyre....New Vernon
Mrs. Peter J. Scott.....West Orange
Miss Norma Segel.....Paterson

NEW YORK

Miss Gemma Bontempo
Long Island City
Mrs. A. G. Cherry.....Brooklyn
Mrs. J. Goldberg.....Forest Hills
Mrs. Alice Hendricks.....Brooklyn
Mrs. Arthur A. Kalliche.....Poughkeepsie
Mrs. Jay B. Langner..... .....New York
Mrs. Wm. F. Mills, Jr...Oyster Bay Cove
Miss Gloria Mittleman.....New York
Mrs. Marion Silver.....Valley Stream
Miss Maria F. Todd
Hastings-on-Hudson
Mrs. M. A. Wolfson.....White Plains
Mrs. John Wylie.....Manhasset

OHIO

Mrs. Gerard Altieri.....Bay Village
Miss Patricia Mae Budke.....Cincinnati
Miss Angela Casey.....New Philadelphia
Miss Venita Dee Riggs.....North Canton
Mrs. Alvin R. Goldstein.....Cleveland
Mrs. Thomas J. Peters.....Cincinnati
Mrs. Guy S. Peterson.....Painesville
Mrs. Blaine Stoltz.....West Milton
Mrs. Joan F. Turner.....Columbus
Mrs. Theodore T. Zuck.....Chagrin Falls

OKLAHOMA

Miss Joan McCrary.....Oklahoma City
Mrs. Duncan V. Patty.....Oklahoma City

PENNSYLVANIA

Mrs. Douglas Connell.....Allentown
Miss Kay W. Echols....Huntingdon Valley
Miss Edna Grice.....Philadelphia
Mrs. Vivian B. Haering.....Pitcairn
Mrs. Roberta Kaehn.....Boothwyn
Mrs. Alan K. Keay, Jr.....Narberth
Mrs. Hester Ann White..East Petersburg

SOUTH CAROLINA

Mrs. Raymond Sheehan.....Sumter

TEXAS

Miss Barbara Brush.....Dallas

VIRGINIA

Mrs. R. L. Bowling.....Stuart
Mrs. Doris R. Elam.....Salem
Mrs. W. H. Hall, Jr.....Charlottesville
Mrs. Ruth W. Jenkins.....Norfolk
Miss Sandra Camille Pence.....Manassas

WASHINGTON

Mrs. R. A. Connell.....Richland
Mrs. R. C. Paulson.....Edmonds

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Mrs. Charles E. Hodges
South Charleston

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Mrs. Lloyd W. Carter.....Milwaukee
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A four seasons woven
cotton by **Pomezia** of Italy
subtly shaped into the new
eased silhouette. Black and white.
Sizes 8 to 16. About 85.00

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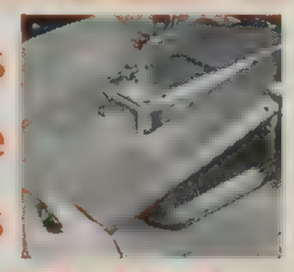
PHOTOGRAPHED IN MUSEUM OF MODERN ART SCULPTURE GARDEN BY [illegible] HAT – MR. JOHN



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DEBUT

It's almost magic! Such secure front shaping with nothing across the back. Just two wide-set, narrow straps anchored to your girdle give you perfect control with a completely bare back. The underneath it all problem of tempting backless fashions is solved! Wear them daringly with Debut. Ask to see it today!



Hollywood Vassarette

Flip the page for a mirror image!

HOLLYWOOD VASSARETTE

creates a fashion furor with

DEBUT

Soon, everyone will be talking about this exciting new bra—Debut! See the expanse of bareness... the beautiful, high rounded profile! Imagine yourself in a gown with a neckline matching Debut's in bewitchment. There are two sides to a coin and a front and back to a bra... so flip this page!

WIDE-SET STRAP STYLE 1256, 32-36, A,B,C AND D CUPS. ALSO AVAILABLE, HALTER-STRAP STYLE 1257, 32-36, A,B,C. CU
EACH IN LUXURIOUS WHITE OR BLACK NYLON LACE. EACH $5.95 AT YOUR FAVORITE DEPARTMENT STORE OR SPECIALTY SHOP

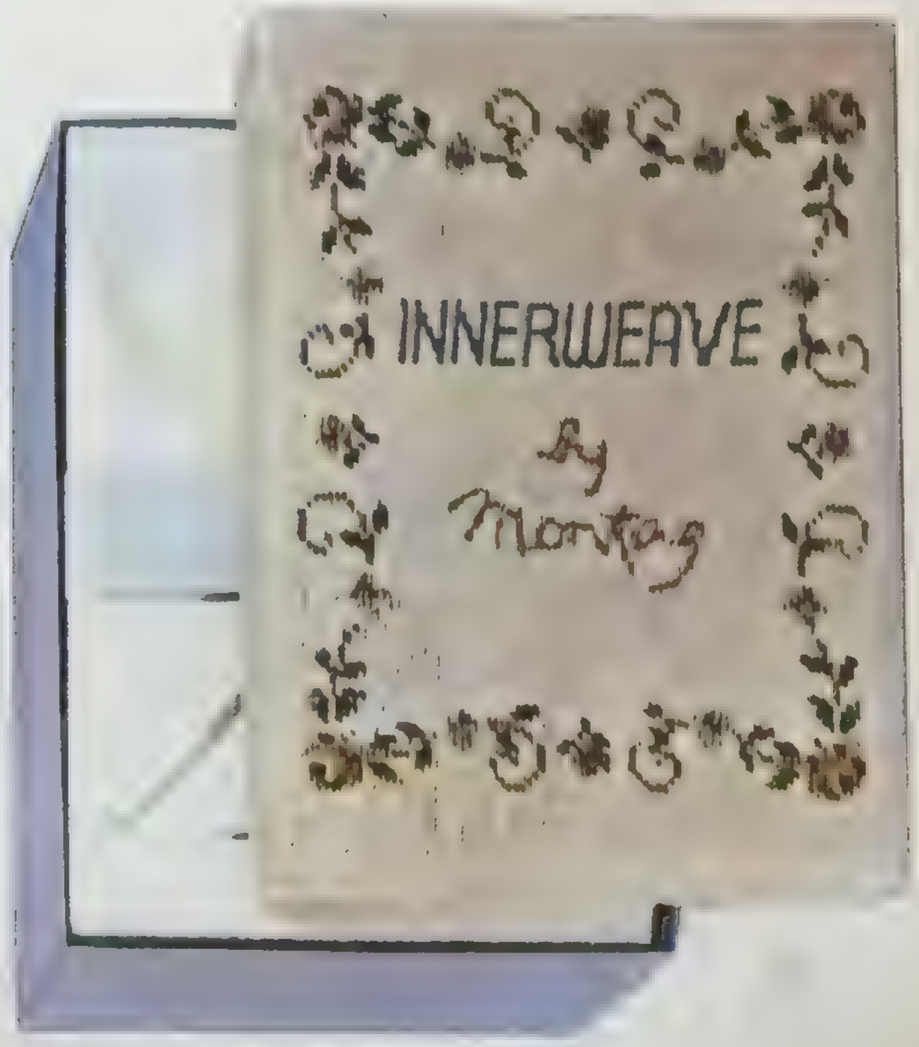
Hollywood Vassarette

Lady

Is Known By The Letters She Writes

Montag's

Montag's INNERWEAVE



A Lady is known, too, by her taste in stationery! See the fine quality of Montag's Innerweave. Feel the texture of this sample sheet . . . *heavy* enough to tell two sides of your story . . . *light* enough to mail the whole story. All Deckled in White and Petit point Pastels. MONTAG'S Innerweave is featured at leading stationers everywhere. Boxed Stationery, Open Stock and Lap Letters with Matching Tissue Lined Envelopes $1.00, 1.25, 1.59, 1.89.

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The new light, bright fashion tones interpreted by California's Paul Whitney and New York's Sarmi

American designers have a way with color...American women have a talent for wearing it. Gay, fresh imaginative color that's as vital as America itself. Ask Paul Whitney, noted California designer. Ask Sarmi, famous New York fashion creator. Each has a flair for color. Each has used that flair to interpret for you the new all-American lipstick and polish shades by Cutex. "Fashion Coral" done in taffeta by Paul Whitney. "Fashion Orchid" translated into chiffon by Sarmi. "Colors Americana," the new light, bright fashion tones for your lips and nails!



Fashion Coral

Fashion Orchid



glide inside the world's most beautiful fashion foundations Distinction by Triumph of Europe INC.

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"TECNIQUE Color-Tone"

All the ease and gentleness of a fine color rinse…but look, it lasts up to 8 weeks!

Blends naturally…no drastic change, no artificial look!

NEVER BEFORE . . . a hair color with rinse mildness plus long-lasting convenience, *and it conditions, too! Tecnique* softly touches your hair with highlights, and accents its natural color. But unlike a rinse, *Tecnique* gently penetrates hair to last up to 8 weeks, often longer.

NO TOUCH-UP PROBLEMS, won't shampoo out, streak or rub off. *Tecnique*, unlike ordinary rinses, tints and dyes, never looks less than natural. Exclusive ACTOGEN, a mild creaming agent, works color into hair strands instead of coating the surface. *Tecnique* blends in with new hair growth—never a "dye line."

CONDITIONS, TOO . . . fine oils add luster, make your hair soft to the touch and easy to manage. Apply *Tecnique* any time . . . even right after a permanent . . . use it for years and never see hair go harsh.

ADDS THE ACCENT your hair needs for true *natural* beauty—the just-right dash of auburn, spicy brown or glowing gold. Shampoo-simple, you *can't* make a mistake, color action stops automatically. 12 shades to choose from . . . at all leading drug and department stores (also available as a moderately-priced salon service). Satisfaction guaranteed. SHULTON, 630 5th Ave., NYC. Price 2.00 plus tax.



"TECNIQUE Color-Tone"

. . . a glimmer . . . a gleam . . .
soft color glows in your hair



ROYAL BLUE MASCARA-MATIC. A high-voltage color that's fine for flirting. Royal Blue Eye Liner, soft Blue Eye Shadow.



EMERALD GREEN MASCARA-MATIC. Magic for gray, green or hazel eyes. Emerald Green Eye Liner, Emerald Green Eye Shadow.



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CHARCOAL GRAY MASCARA-MATIC. A smoky shade to emphasize your eye color. Iridescence Eye Liner, Platinum Eye Shadow.



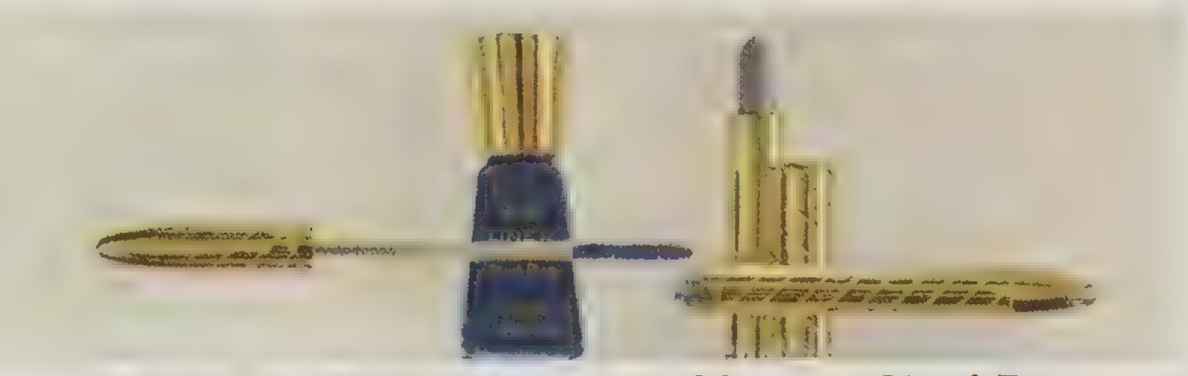
LUMINESCENT BLUE MASCARA-MATIC. Shimmering, silvery blue. Emerald Green Eye Liner, Opalescent Blue Eye Shadow.



VIOLET MASCARA-MATIC. Suddenly your eyes look violet! Finish with Violet Eye Liner, Opalescent Violet Eye Shadow.



BROWN MASCARA-MATIC. Warm brown for every shade of eyes. Add Brown Eye Liner, French Blue Eye Shadow.



MASCARA-MATIC, 2.00. Refills, 1.25. Waterproof Liquid Eye Liner, 1.50. Eye Shadow Stick, 1.50. Everpoint Eye Pencil, 1.50.

All prices plus tax.

New! Helena Rubinstein's Mascara-Matic and Eye Make-up Colors give your eyes exciting new sparkle that lasts all day!

Now, when you make up your eyes, the sparkle lasts all day or evening—without retouching!

In a double stroke of beauty genius, Helena Rubinstein gives her exclusive MASCARA-MATIC and Eye Make-Up colors a special *cream* base. Her cream makes the color lustrous, so your eyes *sparkle.* Her exclusive waterproofing ingredient helps *keep* that sparkle all day long!

Isn't this just exactly what you've always wanted in eye make-up?

Waterproof Liquid Eye Liner frames your eyes with color in seconds. And Eye Shadow Stick smooths on a subtle color accent. Then, MASCARA-MATIC® colors and instantly waterproofs your lashes—quick as a wink.

At leading department and drug stores. Helena Rubinstein®, 655 Fifth Avenue, New York 22, N. Y.

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BEADLE

old world dignity with a contemporary flair

A sterling silver pattern that is unquestionably right for today's living. Trenza's sculptured simplicity* and well-bred elegance will grace the most elaborate table yet always bring a touch of aristocracy to the most casual occasion. Constantly available at leading Jewelry and Department stores. Six-piece place setting $44.00, four-piece $29.50, including Federal Tax.

Its uncluttered surface is a joy to clean.

Sterling by

celsa

The new Celsa sterling silver booklet is available on request . . . please write to: Celsa Corporation of America, 1 East 57th Street, New York 22, N. Y.

Says Emilio: GLORIOSO!

Che Formfit Sensazione! (That Formfit Feeling!)

Bravo this bandeau by Emilio... it sculptures for you a figure forever 17! Lilting, lyric, lilac-young... only That Formfit Feeling could inspire this creation by Emilio Pucci, Italy's Master Fashion Designer. Diagonal stitching molds the bosom *bellissima*, cupping you high in petal-shaped panels of cotton and lace...held in place by elastic back and delicate wide-set straps. Slip it on—you're transfigured! *Bravo* the bandeau *glorioso!* There's no other in the world like it! *Bravo* That Formfit Feeling! (Designer's Collection Bra #78. 32A-38C $6.95.)

FORMFIT FIBER FACTS: Lace sections: all nylon. Rigid sections: all cotton. Elastic sections: acetate, rubber, polyester (Dacron).



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continues at
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VOGUE

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...a fragrance
now cherished by smart
women as one of the world's
seven great fragrances.

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REVLON, INC., 1960



Created by The International Silver Company, Meriden, Conn.

Five-piece place setting, $33.25. Inc. Fed. tax

Each piece of lilting Silver Rhythm curves *toward* the plate. This original, and exclusive International "balanced place setting" lends an unusual touch of beauty to your table. Start your own family tradition. Give your family precious sterling. Share with them the life-long pride that only solid silver brings. Visit your jeweler or department store, today. Only International offers you substantial savings on services for 4, 8 or 12 people.

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SHE MUST BE WEARING A

GOSSARD

Prophetic of trends to come . . . Trigère's new Minaret silhouette, as graceful as the tapered spire for which it was named . . . here interpreted in a black bamboo silk and many-layered white organdy confection. Fulfilling the prophecy of a gracefully tapered figure . . . Gossard's exquisite cinch-waist basque with its gently padded strapless plunge bra and lowest possible back! Feather-light boning sculptures you into one lovely line. White, black, ivory rose. $13.50

THE H. W. GOSSARD CO., CHICAGO

CORO

Big fashion splash... River Pearls

pretend, of course

Bold...bubbly...beautiful new way to play it cool all Summer!

Come on in . . . the fashion's fine! Coro's new River Pearls couldn't be whiter, lighter, lovelier. Two to five strands in baroque or smooth finish, from $2 to $12.50. At leading stores or write Coro Inc., N. Y. 1



Coro

PRICES PLUS TAX, SLIGHTLY HIGHER IN CANADA



New white way; new timing

More of the 1960 story about white and its new, versatile summer status. Here: white raw silk, a sheath dress to wear for summer luncheons, or—with a cage veil—for non-black-tie evenings. Big black buttons on each shoulder fasten into place the cross-over panels that fall like long scarfs from the waist. By Colin Frocks of American Silk fabric, about $70. Saks Fifth Avenue: Sakowitz. Lilly Daché hat. The long black gloves, by Kislav.

LEOMBRUNO-BODI



THE MAGIC OF JAPAN! Ancient shrines and temples. Tranquil gardens and terraced mountains. And—wherever you go—the warmth of a ceremonious people.

Just as colorful are the other ports where this great President Liner drops anchor. Honolulu, Manila, Hong Kong, Kobe—together they give you a picture of the Orient in all its fascination.

Entertainment? Complete with swimming pool, deck tennis courts, library, movies, and dance orchestra, your President Liner is a floating country club. Comfort? Every stateroom is First Class, each with private bath and 24-hour room service. Fares? From $1386 for the full six weeks, $610 one way to Yokohama.

Later cruises are available, too. Departure dates from San Francisco: the SS PRESIDENT CLEVELAND on Aug. 15, the SS PRESIDENT WILSON on Sept. 6, the SS PRESIDENT HOOVER on Sept. 19. (Alternate sailings of the Presidents Wilson and Cleveland also call at Los Angeles.) See your Travel Agent. Or write American President Lines, Department AM, San Francisco 4, for free folder.

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MONICO NEW YORK, N. Y.



things happen to the girl with the

Realistic curl



® Realistic is the Registered Trade Mark property of The Realistic Co., Cincinnati, Ohio

It's surprising, but anything can happen when your hair has a natural-like flair for style and beauty. And the most "natural" wave is yours with a Realistic *Prescription** *Permanent...the beauty secret hairdressers share with smart women everywhere.*



*A Realistic exclusive: Prescription permanents for each type and condition of hair...YOURS BY APPOINTMENT AT FINEST SALONS

Cole of California says: you'll be bare around the clock

so you need LADY REMINGTON

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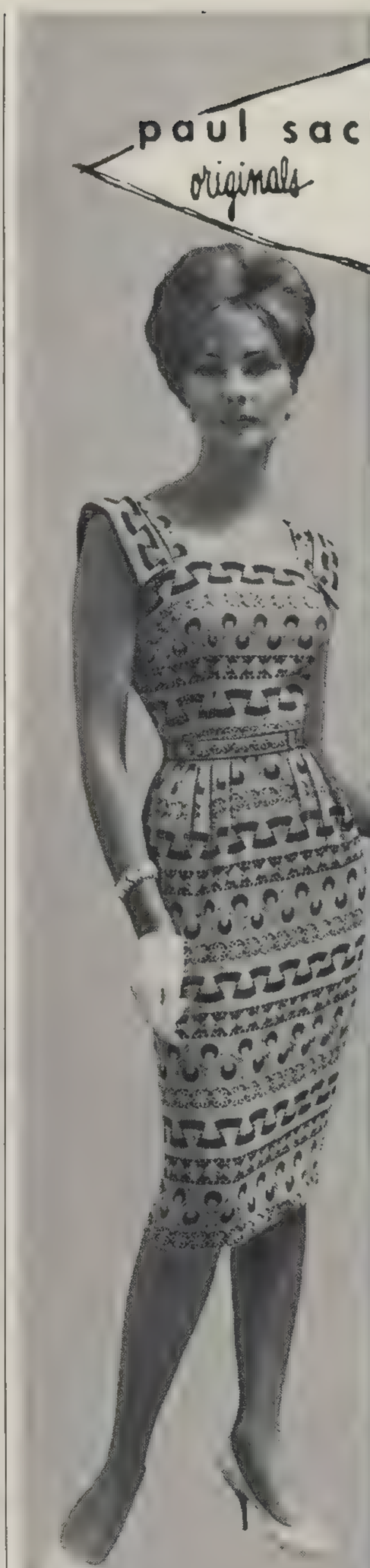
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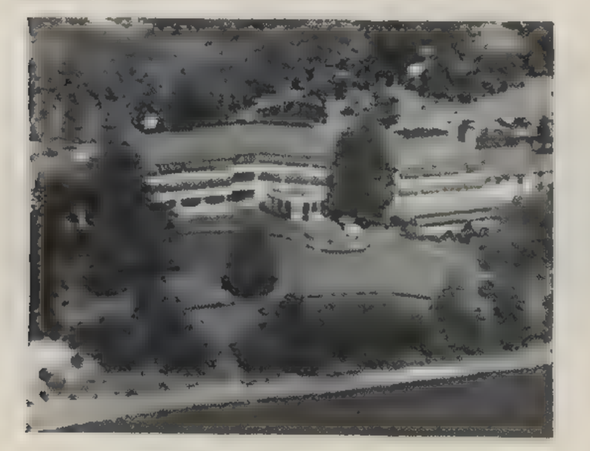
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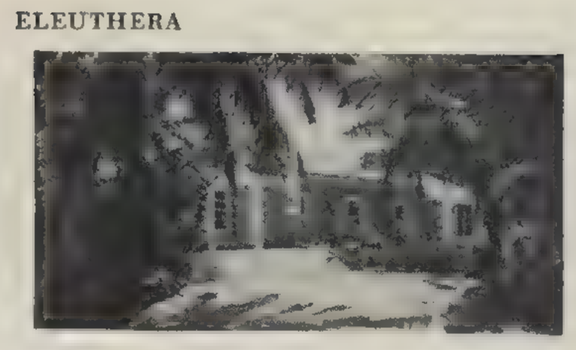


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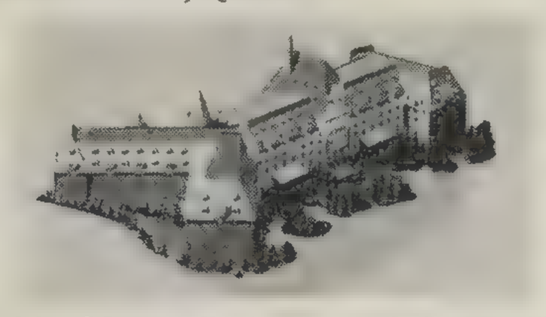


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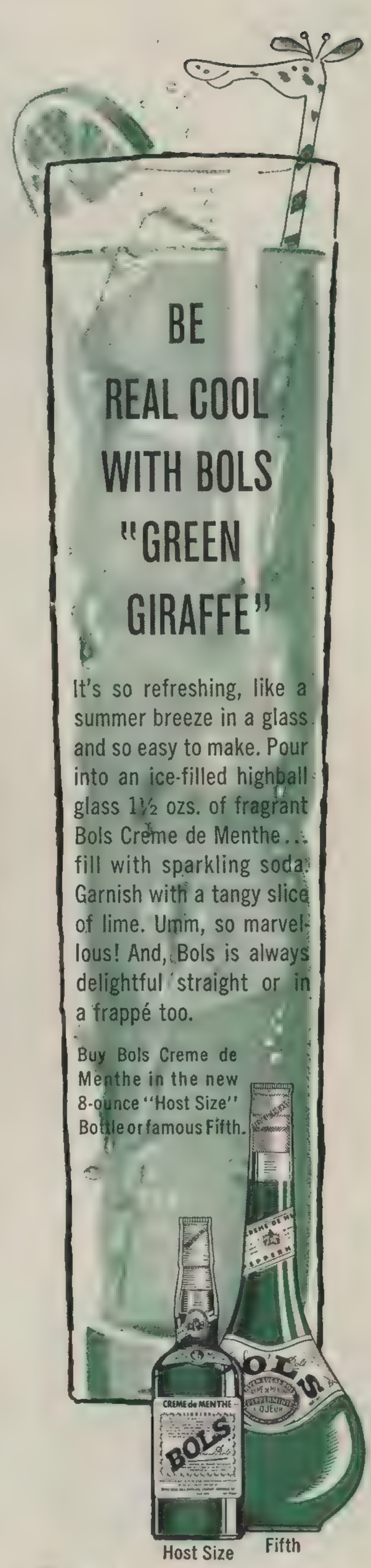
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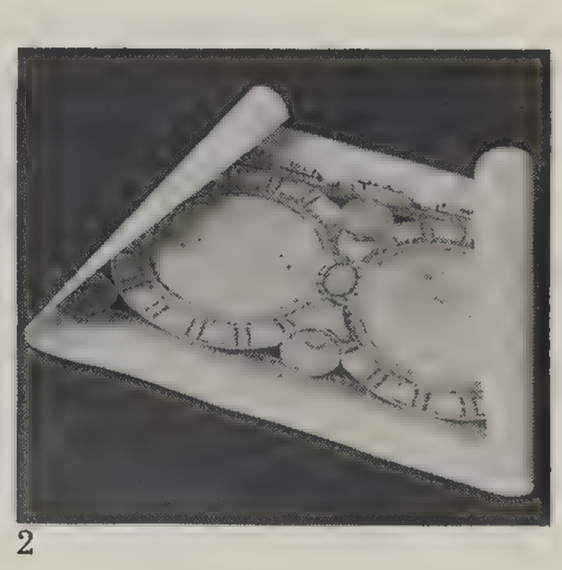
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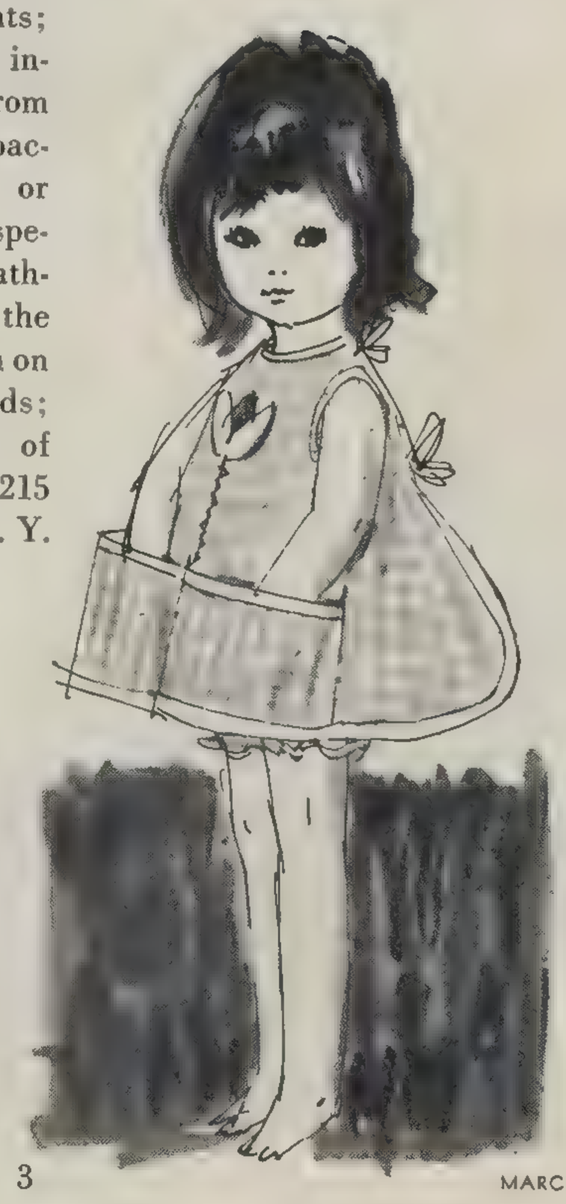


SHOP HOUND


1


2

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3

MARCIL

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June thinking



4



5



6

SHANNON

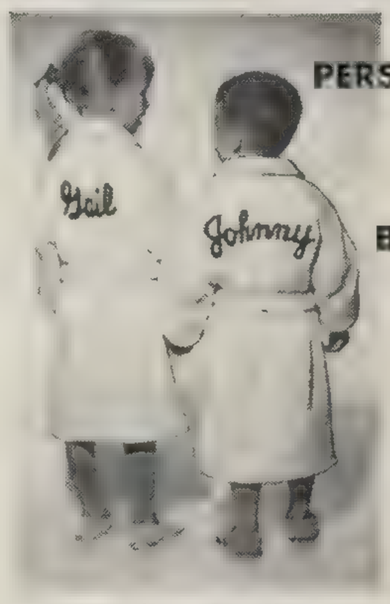
1. From Rome, glass wine measures, to use as vases or as carafes. Choice of five colours: smoke, green, amethyst, amber, clear; all with the seal of Italy's Ufficio Metrico. 6½″ high, $1.50; 8½″, $2.50; 10″, $3.50. Set of these three, $7; all ppd. Inca Imports, 225 West 86th St., N. Y. 24.
2. Map of the Old World and the very New World (so new the map trails off into blankness in mid-continent), copied from a 17th-century French engraving, the margins crowded with charts, scraps of geophysical data. In sepia on heavy rag paper, ready to frame. 41½″ x 29½″. $10 ppd. Antiqua, GPO Box 638, N. Y. 1.
3. Apron strings and yellow gingham: chief ingredients of this little girl's apron dress; with blue appliquéd tulip, huge pockets, matching pants. Also in blue. Cotton; toddlers' 2, 3, 3X. $6.95 ppd. Lullabye Shop, 224 Worth Ave., Palm Beach, Fla.
4. South Seas influence, easily detectable here: apple-green pants, a lighter green top printed with fantastic flowers. Also in beige, pale blue. Polished cotton; sizes 10 to 16. $19.95 each, ppd. Penthouse Gallery, 15 West 55th St., N. Y. 19.
5. For calorie counters: this silicone-lined, Swiss frying pan cooks with minute amounts of butter or fat. By Novetti; 7½″ diameter, $5; 9½″, $7.50; 11″, $9.50; set of three, $20; all ppd. Low fat recipes included. Pampered Kitchens, 507 Fifth Ave., N. Y. 17.
6. Calico cats *en famille:* linen scrolls to hang in groups of three on a kitchen wall. The cats—black, tan, white, red, or brindled in all four colours—come on grounds of beige, old gold, or olive. Designed by Tammis Keefe; about 24″ x 9″. $1.25 each. W & J Sloane, 47th St. and Fifth Ave., N. Y. 22.

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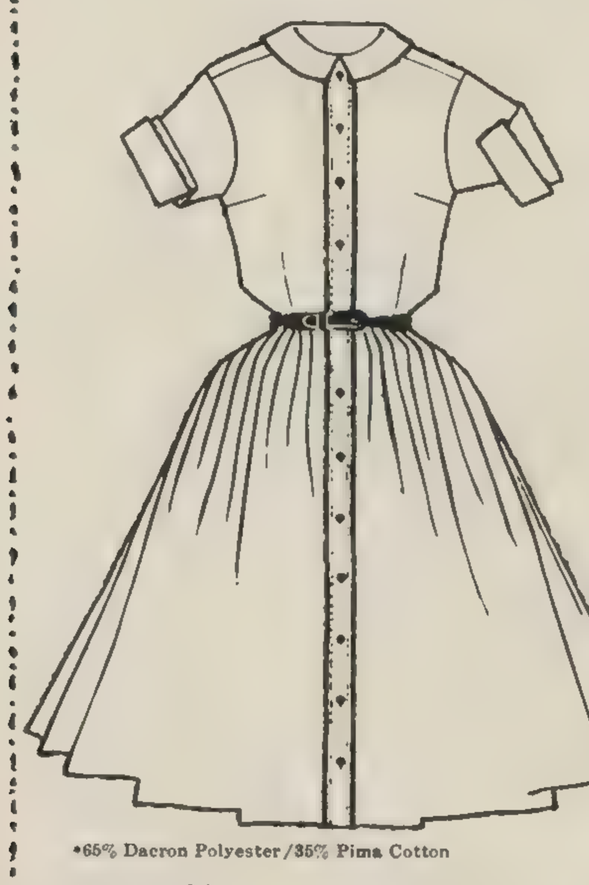
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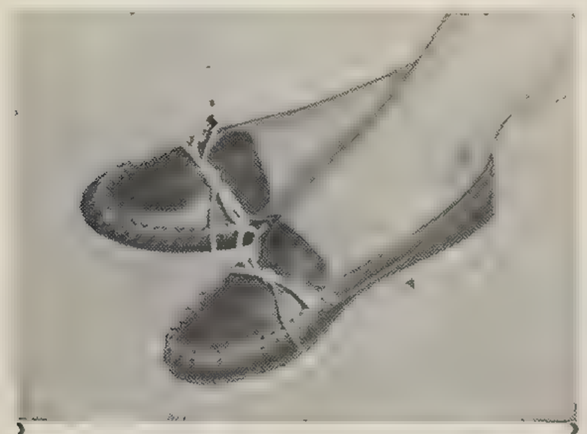
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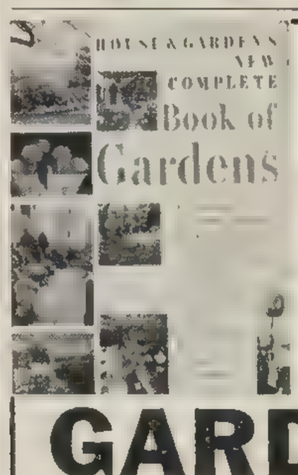
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SHOP HOUND



1



2

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2. To serve coffee on a summer night at a garden buffet: 12-cup pot of heavy ovenproof brown porcelain; bamboo handle. $11.50 ppd. Henrietta Tischler, 837 Madison Ave., New York 21.

3. Duffel bag for beach and boat; yacht club flags on pale-blue canvas; white plastic lining, rope tie. 17″ high. $12.95 plus tax, ppd. Myers Luggage, 231 Worth Ave., Palm Beach, Fla.

4. Picnics for six: Chinese rattan hamper about the size of a small suitcase, packed with red plastic plates, cups, salt and pepper shakers; stainless steel cutlery; tin sandwich box. $33. Hammacher Schlemmer, 145 East 57th St., New York 22.

5. Portable charcoal broiler: cast-iron hibachi only 9″ high, 11″ in diameter; with bamboo cutlery, a box of long-handled matches. $27.50 ppd. Gunn & Latchford, 323 Fifth Ave., N. Y. 16.

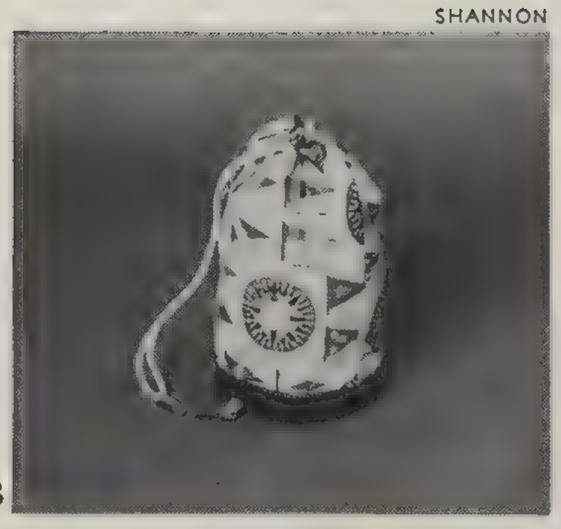
6. From France, an onion soup bowl for outdoor suppers; of tin, it has a flat lid with raffia-wrapped handle. Onions in low relief dot the rim of a companion saucer of brown glazed china. $3.50 ppd. Serendipity 3, 225 East 60th St., N. Y. 22.

7. Red and white awning stripes on an outdoor apron; of denim ticking with a big blue denim pocket that holds an oven mitt. Also in blue stripe. $5. Lord & Taylor, 424 Fifth Ave., N. Y. 18.

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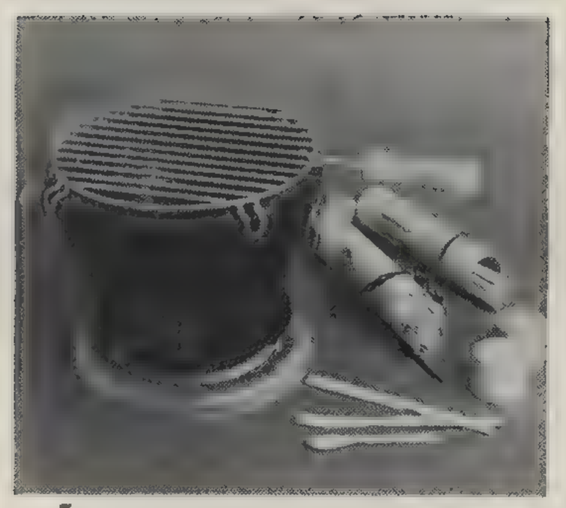
SHANNON



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8

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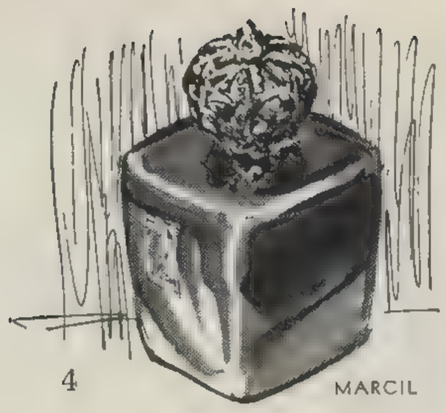


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3 SHANNON



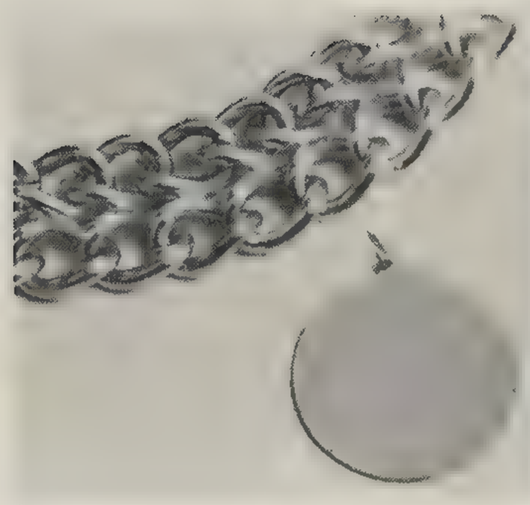


4 MARCIL

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. . . Scares up a flock of June ideas



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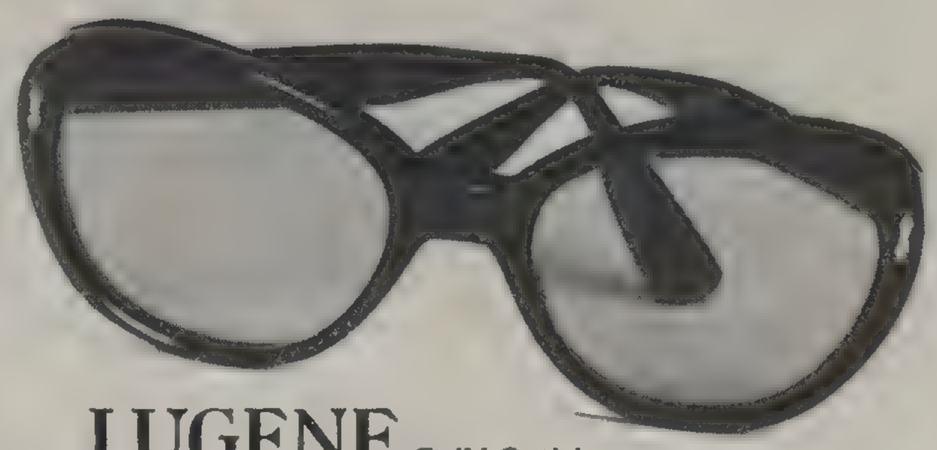
1. Beauty masque to soothe tired eyes: heat in hot water or chill in the refrigerator. Plastic, filled with a fluid that retains heat or cold. Duo-Mask; $3. Jay Thorpe, 24 West 57th St., N. Y. 19.
2. A match in Madras: belt and fold-over purse, in red, blue, or yellow plaid. Bag, $3.95; belt (22-32), $3.95; together, $7 (all ppd.). Elizabeth McCaffrey, Dept. SH6, Northport, N. Y.
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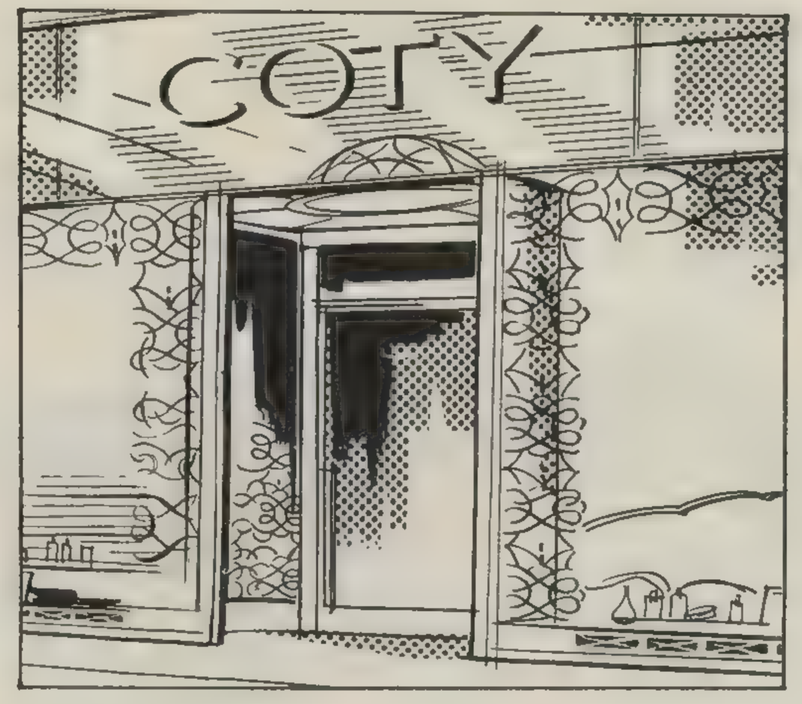


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SHOP HOUND LONDON

Reference guide . . .

On these pages, all the good things to do and see in London and some of the very finest stores to shop. Pages to save if you're lucky enough to be travelling to London this summer or in the coming months.

London in June is one of the truly euphoric place-time combinations, like April in Paris, Florence in May, or Boston in beantime—a happy situation for travellers going to London now. Among them is Shop Hound, deerstalker hat on head, *Penguin Guide to London* in hand, travellers' checks in pocket, and gleam in eye. Trying not to be too distracted by the general air of fête and gala—the clatter of hoofs and jingle of harnesses a street or two away, or the rumour that the Queen is about to pass by (who probably is, as she's apt to be in town all through June, the height of the London season)—we'll concentrate first on the shopping delights of London.

High on the list of pleasures are, of course, antiques, and here any splurging can easily be excused by two comforting thoughts—there's no U.S. customs duty on them, since an antique is, by definition, at least 100 years old; and, the prices are, by and large, reasonable. Among these lures we include old books, prints, and the like. In searching for antique china and silver, don't overlook the beautiful contemporary output of the English potteries and silversmiths, often made by exactly the same painstaking processes used in the eighteenth century (this, of course, is dutiable).

Clothes to buy: Sweaters—cashmere, Shetland, Fair Isle. Silk fabrics, particularly the printed ones—wonderful classic foulards and tie silks, as well as the flowery English-garden types. English and Scottish tweeds, either made up there or bought by the yard to be made up at home. Anything, almost, for men; from scarfs, ties, and gloves to shirts, suits, hats, and raincoats. Classic children's clothes—Scottish kilts with a fan of pleats, Fair Isle sweaters, tweed coats and hats. Anything made of leather—from a tiny box for collar buttons to a hunting saddle or a pair of custom-made riding boots—is apt to be superb in London.

About the clothes you take: the main thing to remember is that in England in June, even if the days are hot and sunny and what-is-so-rare-as, the nights are crisp—even downright cold. The English stores know all about this, so you can always whiz out and buy a woolly or two at a moment's notice. But it's a good idea to take wool suits and one or more wool

HOUND

in London

dresses, perhaps light jersey, for cooler days in the country, and for the cool evenings already mentioned. A small fur—jacket, stole, or whatever—will prove immensely comforting.

In London, in the daytime, you will probably wear city cottons or silks much as you would in New York, although you may need a little more sleeve and warmth in the London versions. In the evening, for dining in a good London restaurant or hotel, you will need New York clothes, too, with perhaps fewer black dresses, more coloured ones—bright or pale. An Englishwoman we know explains it thus: "We have such a short summer in England that when it *is* summertime, we like to wear colours. There's plenty of time to wear black the rest of the year."

Dining in the country, at a pub or inn, is apt to be fairly casual, and here the wool jersey dress or suit will do nicely. If you have been asked to visit people in the country, ask whether you will be dressing for dinner, particularly if they are older people or if the house is still well-staffed (a rarity there, too). In the younger, self-propelled households, a favourite evening costume is bright Italian silk pants, a shirt or overtop, and bare sandals, just as it is here.

Now—for some of the traditional, uniquely English goings-on that happen in June—all, in or near London:

The Oaks Race Meeting, Epsom Downs, June 3: A famous English flat race, fun to go to, for which the dress requirements are much less cut-and-dried than Ascot (see below). A tweed or jersey suit if the weather is cool, a silk or linen dress if it's warm, should do nicely, with a hat in the same general spirit.

Richmond Royal Horse Show, Richmond, Surrey, June 9-11: All kinds of classes, with exquisitely-groomed horses, beautifully turned-out riders, and prizes generally presented by a member of the Royal Family. A pretty, typically English sight in a ravishingly pretty setting. The grass is green and soft, so don't wear spiky heels. Clothes: a silk or cotton dress or suit, with a hat, preferably (carry one, anyway).

The Trooping of the Colour, June 11: The Queen, on her official birthday, reviews the Brigade of Guards, riding side-saddle *(Continued on page 74)*

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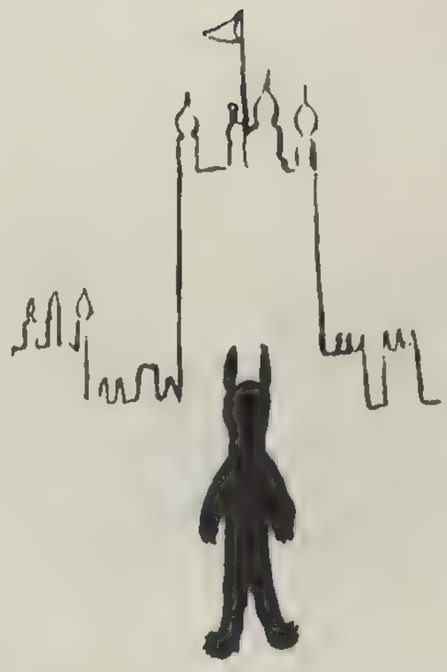
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Royal Ascot, June 14-17: At this famous race meeting, immortalized in *My Fair Lady*, the dressing situation gets progressively more intense as the meeting goes on. The first day is fairly tailored; for the second day, a silk dress or suit and a quite hatty hat is called for; and on the third, Gold Cup Day, the sky's the limit. The best over-all look might go like this: a really pretty silk daytime dress—the kind you'd wear to a summer wedding at home—with a delicious, wedding-y sort of hat. Postscript: black doesn't look right on any of the days, and is seldom worn in the country in any event.

Twentieth Annual Antique Dealer's Fair, Grosvenor House, Park Lane, June 8-23: Probably the ranking antiques show in the world, and not to be missed by anyone interested in antique furniture and objects of all types, periods, and nationalities. (This is an exhibition *and sale*, so it's up to you whether you take your checkbook along or leave it firmly locked in the hotel safe.)

All England Lawn Tennis Tournament, Wimbledon, June 20-July 2: Although tickets are scarce and almost impossible to get, it's easy to get in on general admission, if you don't find standing too arduous. No one dresses to the teeth for this; a cotton or silk dress or suit is fine. If you wear a hat, remember not to wear a big one, as it blots out the view for people behind you.

The Royal Tournament, Earl's Court, June 22-July 9: A stirring military display, with mounted artillery drills, cliff-scaling by Commandos, bridge-building and dismantling by the Royal Engineers, and other excitements. Wear what you'd wear to Madison Square Garden, or its equivalent, at home.

Henley Royal Regatta, Henley-on-Thames, June 29-July 2: Even if you're not keenly interested in rowing, this is an enchanting sight—the sparkling river, green lawns and feathery

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in London

willows, gay splashes of bunting, and all the real rowing men, who have rowed in the Oxford or Cambridge University Eights, wearing the geranium-pink socks and caps of the Leander Club. There are elegant picnics, with Pimm's Cup, burgeoning with borage, cucumber, and fruit; and, of course, the beauty and precision of the races themselves. Wear a silk dress, or a particularly charming cotton one, and your most becoming hat. If you're going in a launch or punt, a full skirt will simplify exits and entrances.

The Royal Academy Summer Exhibition, Burlington House, Piccadilly, early May to mid-August: The Academicians (Sir Winston Churchill is an honorary one, and Sir Joshua Reynolds was the founder) paint more or less as you'd expect: academically. And there are generally one or two controversial portraits of the great.

Covent Garden Royal Opera House, regular season of opera and ballet, May through August: Besides the famous opera and ballet companies—this is Margot Fonteyn's home theatre—Covent Garden's charms include its setting, bang in the middle of the ancient Covent Garden Market for fruit, vegetables, and flowers. If you get up early enough (five- or six-ish in the morning) you can buy armloads of dewy, just-gathered flowers for almost nothing. In June, there are bushels of sweet-smelling English roses and fat pink-and-white peonies.

Note on waistlines. You'll probably have to watch yours, because June is the gourmet month in England, even if you steer clear of the obvious temptations like clotted cream. The renowned English fish restaurants overflow with delicate fresh Scotch salmon, firm Dover sole plainly broiled on the bone, small, nutty potted shrimps which are tiny and pink, potted in fresh butter, ground pepper, and herbs. Asparagus is tender and green, and leads to more butter, or Hollandaise. Strawberries, simmered to ripeness in the gentle English sun, are fat, red, and fragrant, with unrivalled sweetness. Nothing is forced, frozen, or artificially coloured; fruit and vegetables are simply picked when they are ripe, and brought sun-warm to the table. They taste like June.

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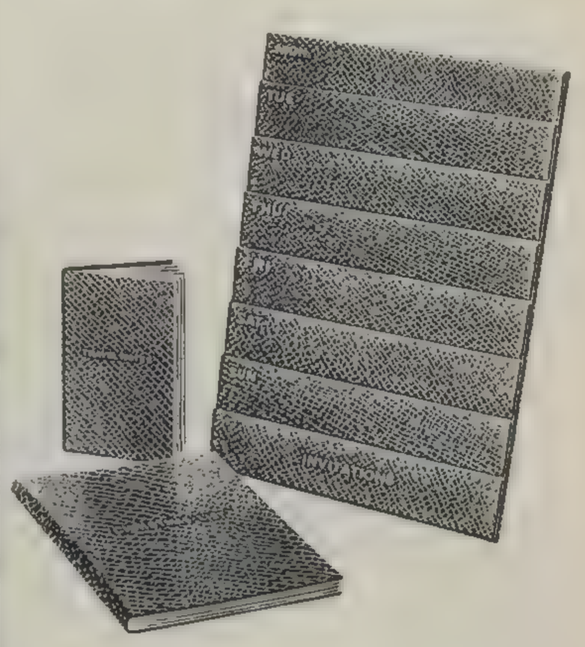


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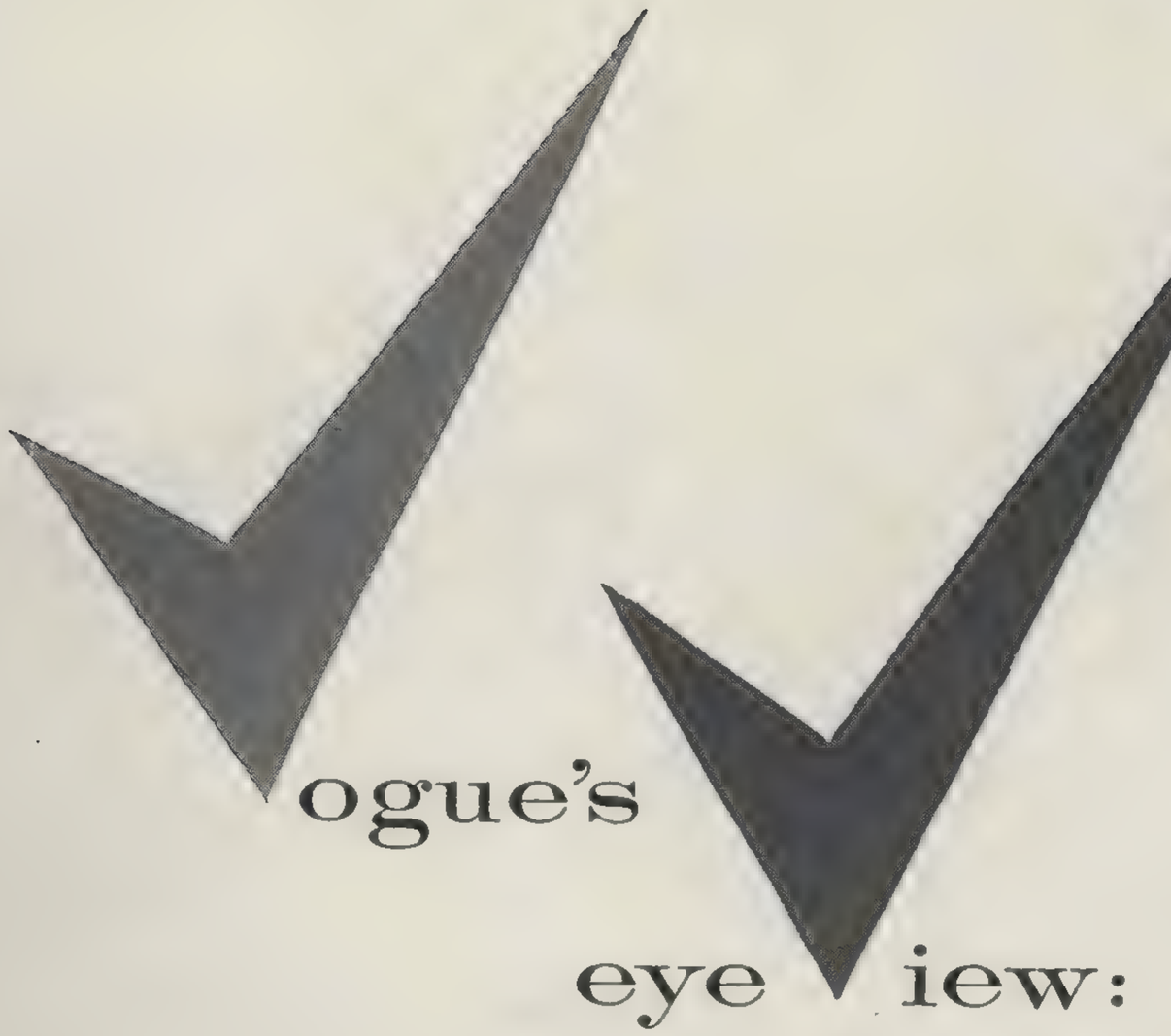
A CONCENTRATE FOR MEN



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VOGUE

JUNE, 1960



Vogue's eye view: summer scoreboard

When it comes to chalking up high points for fashion,
one clothes approach wins every time: the systematic,
critical, unbreathless check of what's in, what's out;
some fairly ruthless decisions about discarding old stand-bys
that have suddenly become old hat; and a calm alteration session
with a good dressmaker who will put every hem, hook, and dart
in proper perspective. On this summer's scoreboard
these are the clothes counts to watch:

FULL SKIRTS ☐ —whether their swing depends on pleats or bias seaming,
they're in. Straight skirts that know how to take their fashion
easy are still about, but not the Fords they have been.

Bareness ☐ —more of it is what's called for; sleevelessness,
next-to-nothing sandals; deep-V backs,
spaghetti straps on after-six dresses
that turn up enchantingly at non-black-tie parties.

TAILORED CHIFFON ☐ —less ethereal, still flattering as an approving male eye,
and meant to be worn by day. See Vogue, April 15.

Straighter hair ☐ —set in curls, then brushed to a smooth, round shape
that's uncurly but inclined to pouf.

OVERBLOUSES ☐ —this year's ready-mix fashion. Details, page 86.

Brown lipstick ☐ —call it apricot or topaz or pickled-pear, but try it.

MORE SUMMER HATS ☐ —and no two ways about them.

Long cotton skirts ☐ —the fashion equivalent of greener grass for the woman who can't,
or won't, wear pants, at home.

NEW BEADNIK THINKING ☐ —bogus beads are bigger, longer;
at their peak when they're worn with earrings the size of
silver dollars. So Big is the cry for this year's earrings,
big enough to go it alone if the day is tropical
or the dress so bare it looks even better bare of beads.

The landscape of summer,
mysterious, dreamy, and beckoning—
painted as an airy tower,
a topiary garden, an illusionary girl,
and a welcoming lion in court dress.
Perhaps it represents a universal
dream of the summer ahead:
the house, known or unknown,
will be a sort of magic pavilion,
the view endless, enchanting,
the pleasures unguessable.
It was painted by Eva Lefferts,
a young Swedish-born artist
who now lives in London,
and has illustrated several
children's books with lions,
mermaids, and other delights.
For some of the more predictable
pleasures of summer, turn the page.

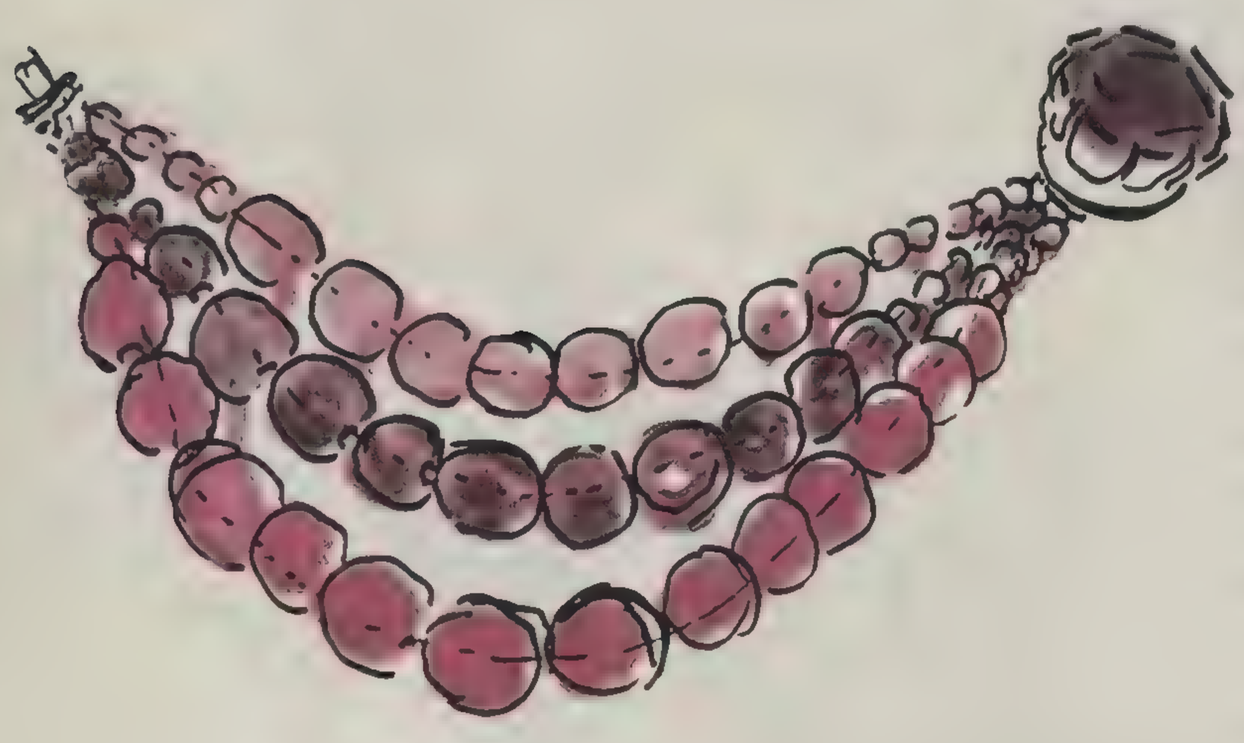




One is not enough:

A modest proposal based on the fact that some fashions turn spendthrift tactics into economical extravagance.

To buy, in multiple, clothes that are right for you, that have straightforward chic and a ready rapport with your figure is one of the most cheering summer pleasures we know. And is, besides, a sound fashion measure that some women ignore out of puritan decadence and the feeling that there's something lazy or reckless about not making do with one of a good thing. Factually, two will sometimes do the work of more. When a linen dress, for instance, gives you the incomparable feeling that you're really rather attractive, have two in different colours and wear them, if you like, with a variety of accessories. If pants are not attuned to your fashion personality, make a point of pleated skirts and have several with a riff of spare little tops. Obviously, "spendthrift" tactics do not work quite this way the year around, but summer price-weather is of the milder sort, clear sailing for the one-is-not-enough clothes life. Whatever your fashion pitch, it's likely to be truer if you have what's good for you in multiple.



Bogus-crystal beads that look like light-on-water and, because they're plastic, weigh practically nothing—a great summer advantage. Mauve-to-purple, here; also to be had in mixes of 19 other colours. By Van S. About $15 plus tax, at Altman's; I. Magnin.

The livable linen: A pretty, uncomplicated streak of a dress, left, that happens to be blue and such a good answer to the summer clothes question that even a fashion-illiterate will see the wisdom of having another in black for any hour of the city—or one in bright bird-yellow to wear with a clutter of absinthe and amber beads. With the blue linen here: a pale-blue sou'wester of Milan straw by Mr. John. Dress by Pat Premo, of Moygashel linen, about $35 at Bergdorf Goodman; Marshall Field; Woolf Brothers. White chalk-bead necklace by Coro.

The gingham plunge: For women who've never been in love with gingham before, this dress is the *coup de foudre* in blue and white cotton checks. Also great in taupe, and white, $40. At Jax. Sally Victor checked hat.

PHOTOGRAPHED BY WILLIAM BELL
ON THE BEEKMAN TOWER TERRACE



One is not enough

continued



The cowboy scarf revisited: In the wake of the new Paris amour for cowboys and gypsies, the triangle scarf has jogged briskly back to fashion—red and white stripes here on cotton batiste that comes square, gets its three corners from folding. Of the other eight colours, yellow and white might be smashing with beige; black and white, clean-as-salt on the beach and a neat, non-slip winding for hair. By Burmel. About $1, at Bonwit Teller; Hudson's.

Mediterranean sandals: Below left, one thong, two braided straps, and a flat sole put together in Italy on native sandal territory. Two to six pairs of these fashion internationals could make summer at the shore not only blissful, but a beauty treatment for feet. Red, black, white, or gold kidskin are the variations immediately available. About $12 the pair; at Fiorentina. To add instantly: an immaculate pedicure.

Cropped tops and slivery pants to buy in multiple: A leggy girl who didn't play this look to the hilt might miss the best fashion summer of her life. And even the non-leggy can play the bare, silky pink top across the board with pleated skirts; the other colours to shop for are beige, black, and white, all destined for suit shelter later on when they slip elegantly under jackets. Right this minute, the black top might pair off with white pants, or the white with sharp turquoise. With these: flat sandals. Overblouse, $25. Pants, $35. Both of Italian silk. At Saks Fifth Avenue.

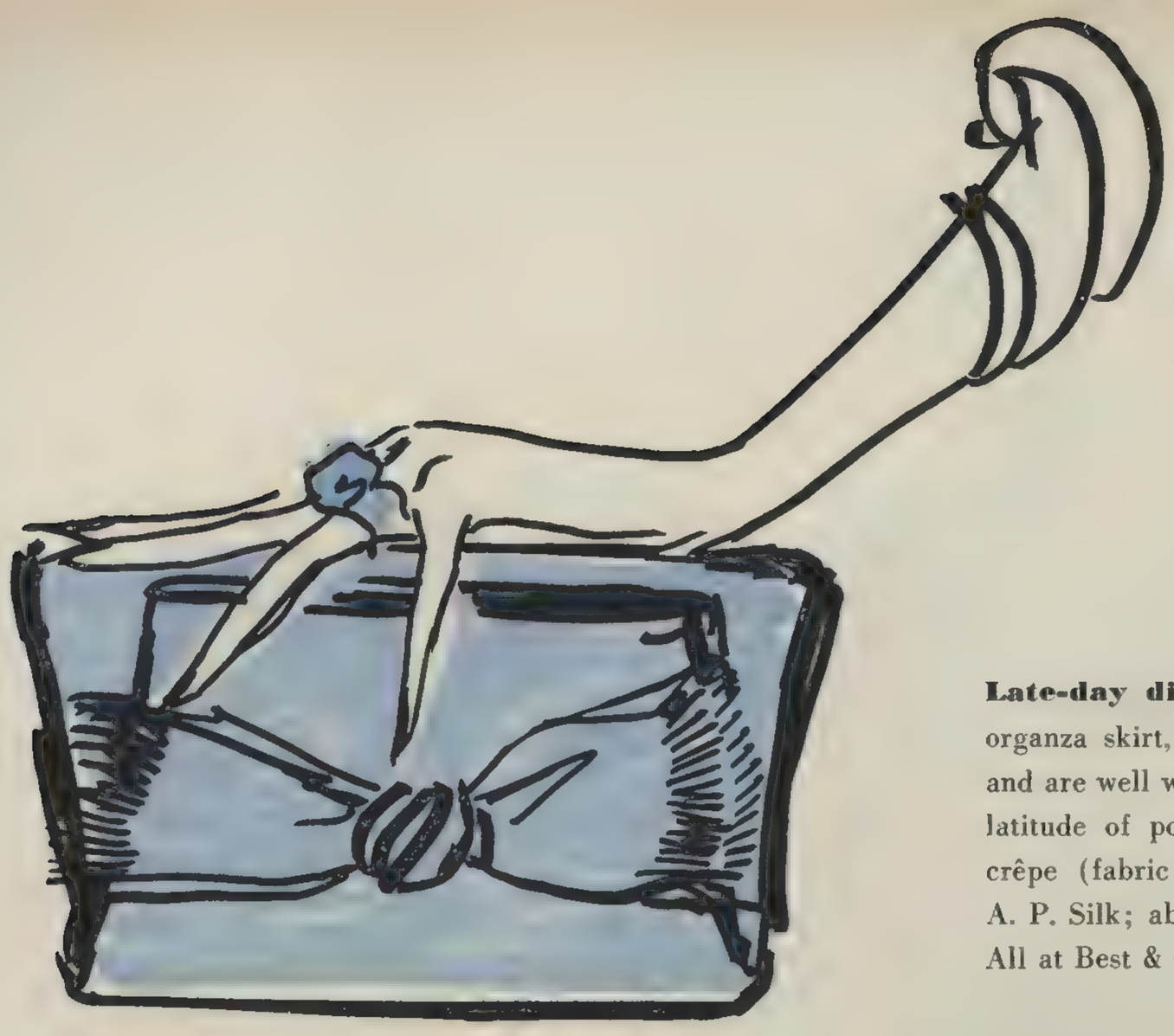
When one is not enough . . . say, in the shoe situation, consider the charms and comforts of three pairs of slender linen shoes (toes closed, otherwise sandalish, with heels of modest elevation) in tropical yellow and spinach green as well as black. Add a dozen pairs of trompe-l'œil stockings, palest milk beige. . . . Straw sun hats turn into look-makers when they come in severals; the shapes might be saucer, English garden—the Gladys Cooper sort of hat, and planter's derby. . . . For other clothes luxe to have in the anything-up-to-six plan, check the gingham lingerie shown on pages 138-139.

New at home—the baby-muumuu: The green gingham slip-smock at the left is the newest summer way to look at home; alluring as a false eyelash, it's worn with a minimum of underpinnings, with flat sandals, tidy hair, and make-up as fresh as a washed leaf. Marvellous for terrace idling, cooking, or dinner *en famille*. Further freshness here: the big white gypsified earrings. Baby-muumuus come in a non-stop range of ginghams, madras, printed silks. This one, of Stevens gingham, $15; at Serendipity 3; I. Magnin.

WILLIAM BELL

One is not enough

continued



Late-day divisibles: a black halter top and white silk organza skirt, right, that each come in each other's colour and are well worth having twice (thereby offering a pleasant latitude of possible interchange). Top of Arnel-and-rayon crêpe (fabric by Klopman); about $11. The full skirt of A. P. Silk; about $18. Hoopy white bead earrings, by Coro. All at Best & Co. Top and skirt, also at Frederick & Nelson.

Silk handbag with flat fringed bow, above, clutchable from afternoon on, any day. Here, it's in pale blue; it might be re-bought in one bright colour, and black. By Beau Sac; about $11 plus tax, at Altman's; Neiman-Marcus. **Over-and-overblouse,** linen and sleeveless, to own in yellow, as below, and white—either one can go to any lengths of skirt-hopping all summer. (One stop: a long calico skirt in red and yellow, perhaps, with bright chunky beads and strippy sandals.) Blouse of Moygashel linen; about $20 at Henri Bendel; I. Magnin.

Other repeatables, too good to have in ones: Big button earrings in white, sharp turquoise. Knitted T-tops to have in stripes, solids, brilliants. Sunglasses in several forms—some plain, some plainly wacky. Beach coats in multiples, to appear fresh twice daily. Or ponchos in a variety of colours; more on these in July Vogue. Good silk shirts in white and cool colours, for chiffon or calico skirts, for linen culottes.



Angora shelter for a summer's worth of dresses—a cardigan sweater that comes in a good variety of stimulating colours—one, the pale gold below. Duplicates might be annexed in red, pink, green. By James Kenrob about $20 at Saks Fifth Avenue; Rich's.



Sash pluralism—a smart way to wrap up summer dresses in any of eight bright colours—yellow, shown above. Silk shantung; it gives a full skirt a whole new standpoint. By Calderon; about $8 at Lord & Taylor; I. Magnin.



PHOTOGRAPHED BY WILLIAM BELL ON THE BEEKMAN TOWER TERRACE

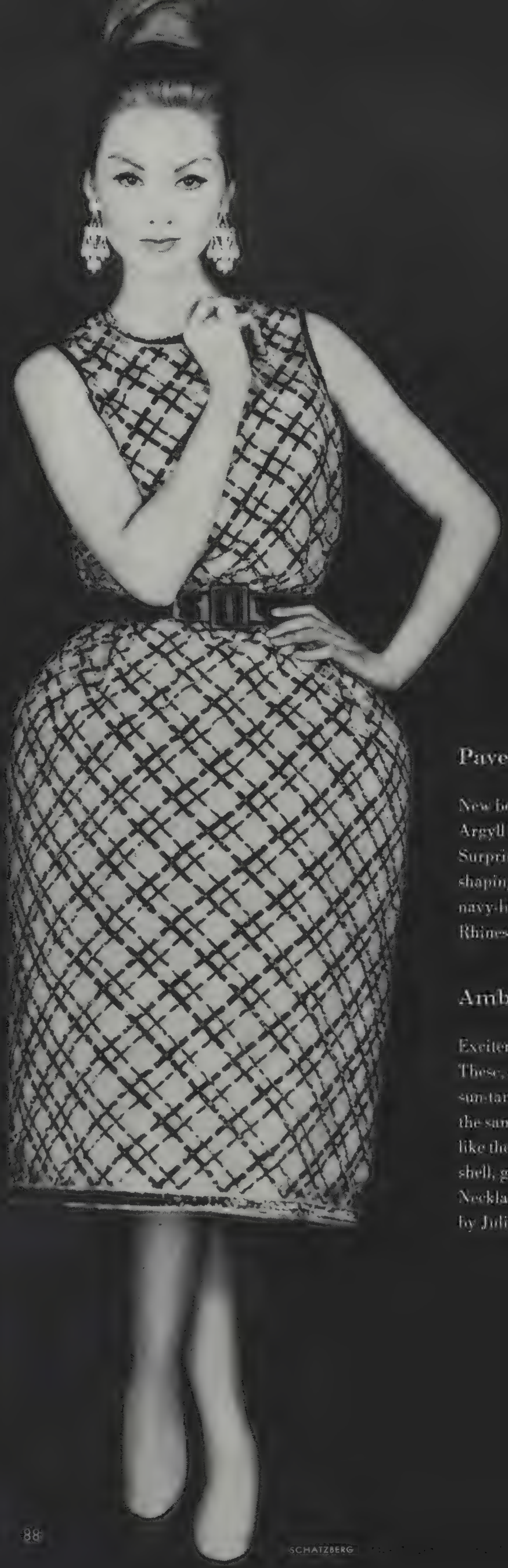


FASHION
NATURALS, U.S.A.

The overblouse demand in the summer dress supply

Quick way to charm a wardrobe into a this-minute frame of mind: step up the overblouse supply—there isn't a fresher young look in fashion. *Left:* Navy-blue and white stripes strung together as loosely as handkerchiefs, and squared off over white paper-pleats. Overblouse of thin rayon surah, about $19; skirt, of Arnel sharkskin, about $16. Both by Mr. Gee. Altman's; Hutzler's; Hudson's; I. Magnin. Gloves by Superb: Altman's. *Right:* Lavender linen overblouse with a noodle-y belt drawn through the waist, and a lavender skirt, pleated in depth. (The substantial hats, big earrings, pulled-back hair are the city tip-offs in both cases here—either dress, with a change of accessories, would find life equally absorbing in the country.) The overblouse, about $35; skirt, about $30. Both by Ellen Brooke, of Moygashel linen. At Lord & Taylor; Halle Bros.; Harzfeld's; I. Magnin. The tall, back-of-the-head hats on both pages, by Mr. John.

PALUMBO



Paved Argyll beads—new night look

New bead-thinking, left—a plaid overlay of baguette beads, worked on Argyll lines in navy-blue and clear crystal on a dress of white silk net. Surprise here: the navy-blue patent leather belt; more news in the underplayed shaping—fairly high neck, sleevelessness, narrow bell skirt, all edged in navy-blue bead binding. Dress to order at Bob Bugnand; also at I. Magnin. Rhinestone earrings by Albert Weiss. Satin shoes by Julianelli.

Amber lipstick—for a honeyed face

Excitement in lipstick now—soft pottery or apricot tones with an amber cast. These, admittedly not for every mouth, but a vervey switch on a sun-tanned face with devastating eyes. Also appropriate: sandy touches—the sand being either the beach variety, or an it-coloured city setup, like the silk chignon cap at right. In hand, a spherical pillbox of tortoise-shell, gold-starred; by Schlumberger of Tiffany. Hat by Madcaps. Necklace by Marvella. Lipstick here: Van Gogh Sunflower by Juliette Marglen. All, at Saks Fifth Avenue; Hutzler's.

SCHATZBERG

KAREN RADKAI





Fashion opinions in print

Two ways of looking at prints, here—each with a glow of fashion conviction.
Facing page: If it's the abstract patterns that transport you, here's one of exquisitely simple little forms, all muted beiges and browns on white silk surah. An all-day-in-town dress, it has a welcome ease of skirt. The big news in colour stated here is navy blue with browns—the great swirl of hat, navy-blue straw piled with organza. The lipstick, a burnished blush called Glorious Pink, by Antoine. Dress from Sophie's ready-to-wear collection. Hat by Tatiana. All at Saks Fifth Avenue. Scads of tiny diamonds in the gold ring, bracelet, and earrings by Van Cleef & Arpels.
This page: If your opinion's flowery, this print with its impressionistic clippings of green, blue, and yellow flowers on white silk surah can go through afternoon into night. Here, in its daytime guise, with a tie-waist jacket over a square-necked dress with flat-noodle straps. From Sophie's ready-to-wear collection. White straw hat by Tatiana. Both at Saks Fifth Avenue.

KAREN RADKAI





THE ROYAL PROCESSION AT THE GATES OF BUCKINGHAM PALACE—DRAWN ESPECIALLY FOR VOGUE BY FELIKS TOPOLSKI

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an insistence on the real rather than the sham,

a true love, and private peace."

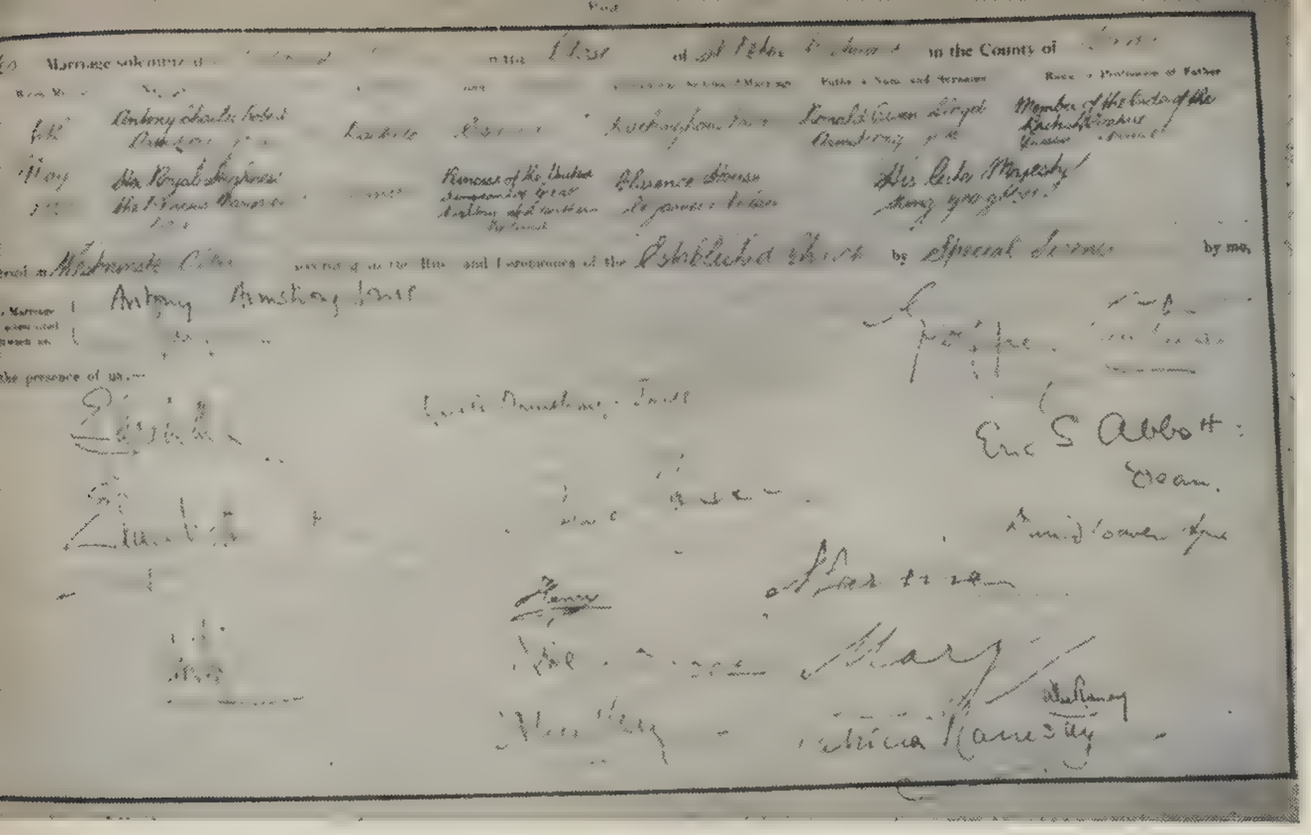
THE BRIDE AND GROOM RETURNING TO THE PALACE

DUFFY

The wedding of HRH The Princess Margaret and Tony Armstrong-Jones

Buckingham Palace
Inner Courtyard





THE MARRIAGE REGISTER: THE GROOM SIGNED HIS NAME WITHOUT HYPHEN

THE ROYAL WEDDING

continued

Report for Vogue, by Sarah Russell, the eldest daughter of the Duke of Marlborough

"Dearly beloved, we are gathered here . . . to join together this man and this woman . . ." For centuries these words have been spoken at the troth of commoner and of kings. Never in Westminster Abbey have they been spoken at the marriage ceremony of a plain "Mr." with a Royal Princess. At the wedding of Her Royal Highness The Princess Margaret and Antony Armstrong-Jones in Westminster Abbey, the assemblage included Queens and Prime Ministers, Lords and Ladies, and might well have been splendidly overwhelming. But this was Princess Margaret's own wedding: her friends were there en masse, gay, young, well-dressed, happy to see her happy, glad and proud to be there. Gold braid to be sure, ecclesiastical splendour, scarlet tunics, and a measure of pomp and circumstance, but through it all a warmth and atmosphere of intimacy.

While waiting for the bride to arrive one had time to observe the true beauty of the great Abbey, the flowers in the nave leading to the choir stalls, the blues, reds, and yellows, like a fabulous Renoir. Then on looking closely one saw a gladiolus move, and here and there an iris quiver, and a large ugly lens would appear, a slight click would be heard. The photographers were camouflaged like birds of paradise. The sun shining through the magnificent rose window reflected on the beautiful gold plate at the altar, banked on either side by large vases of myrtle, white roses, and yellow iris. Here was reflected the bride's sentiment: she had had roses at her christening; her bridesmaids wore dresses copied from her own first long frock.

The beautiful Countess of Rosse, mother of the groom, attracted great attention as she walked through the nave before the Royal Family arrived. Opposite, seated each in his own choir stall, were the Prime Ministers of the Commonwealth of Nations: Mr. Macmillan; then, next an empty stall—no, at second glance one discovered Prime Minister Nehru, half-hidden by the lectern; Menzies of Australia; Nkrumah of Ghana looking like carved ebony; Canada's Diefenbaker; the Pakistan Prime Minister; and all the rest, gathered in London for the Commonwealth Prime Ministers Conference, which happily coincided with the wedding date.
The groom arrived looking pale. Obviously nervous as any other groom, he talked animatedly to his groomsman, Dr. Roger Gilliatt. The Royal Family began to enter the Abbey: the Duke and Duchess of Gloucester; the Duchess of Kent, beautiful as always, in primrose; Princess Alexandra, stately in aquamarine; the young Duke of Kent, better looking now, and more erect. Prince Charles, in Highland kilt, walked quietly with great self-assurance to his seat; the Queen Mother in white and gold lamé and feathered hat; the Queen in turquoise, regal and calm, not like the other mothers who were fixing eyes on Angela, Annabel, Rose, Marilyn, and other bridesmaids, making sure they behaved. She had full confidence in Princess Anne, who did not let her down.
The little girl stood alone behind her aunt and her new uncle while they knelt at the high altar, never moving nor turning, and one wondered what thoughts or dreams were passing through that little head. Her mother might have been dreaming too; for long periods she gazed into the distance, perhaps recalling the part that this great edifice had played in her own life. Others were not dreaming: the Queen's lovely lady-in-waiting anxiously watched her bridesmaid daughter pluck at her bouquet of lilies of the valley.

Officers scowled as one of the Gentlemen at Arms fell in a faint, filling the Abbey with a crash of armour. Ancient Goldsticks-in-Waiting struggled to remain stiffly at attention through the long service.

Suddenly a loud trumpet fanfare; everyone rose and Princess Margaret swept into view on the arm of Prince Philip while the choir sang "Christ is made the sure Foundation." As they came up the aisle, one realized that this was a new princess; her dress, unadorned, struck a clear true note. She tried unsuccessfully not to smile at her groom. Antony came forward, took her hand; the bride promised to love, honour, and obey, and, as she had requested, there was a reading of The Beatitudes by the Dean of Westminster, in place of a sermon. The choir sang the lovely Psalm "I will lift up mine eyes unto the hills."
Then members of the Royal family slipped into the Chapel of Edward the Confessor to sign the Register; the Queen returned to her gold-and-black throne chair and a moment later the bride reappeared, radiant and beaming, turned and dropped a curtsy to her sister, and moved down the Abbey on the arm of her Mr. Jones.

RUNNING AND THROWING ROSE PETALS,
QUEEN ELIZABETH II AND THE QUEEN MOTHER WITH OTHER MEMBERS OF THE ROYAL FAMILY,
AS THE CAR WITH THE BRIDE AND GROOM LEAVES THE PALACE COURTYARD

MIRRORPIC



BY SIRIOL HUGH-JONES

"What's conversation?"

Conversation, very broadly speaking, is nothing but talk, which includes ordering the groceries by telephone, making unintelligible togetherness-noises at cocktail parties, communicating by mental radar with three-year-olds, telling the story of your life to a total stranger at dinner, and lying in the bath running through all the beautiful, extravagant, sad and funny, bubble-witted, clown-faced sentences one might perfectly well have exchanged with the one person who would have understood them, had circumstances been entirely different.

Conversation has taken the place of crusades and holy wars and going out to hit the neighbouring baron over the helmet with a blunt instrument. It has become the panacea and last resort of our time. The air is humming with angels—the original models of official spokesmen—no longer, but with men with tired eyes and portfolios busily seeking A Solution through the right word at the right moment.

Our next meal, our next pair of shoes, our next breath have come to depend on the happy but somehow possibly fallacious idea that a conversation may lead through a conversation to another conversation, and sooner or later we shall all be saved by the power of the Word, which was certainly once God but has turned into something else again through being tossed around so often in the market place.

Animals, except when silently munching each other up, communicate admirably without benefit of vocabulary. The human animal, blessed with the God-given gift of speech, devours its fellows daily and spits out the buttons and bones without ever stopping the agreeable flow of conversation for an instant. Words, to the word-vulnerable, are a good deal sharper than swords and with minimum practice can be thrown with more deadly aim.

The old cock-a-snook schoolroom jeer, "Sticks and stones may break my bones, but words will never hurt me," is a sort of sad shout of defiance in the dark. If anybody believed it for an instant, the poor little half-rhyme would never have been invented at the time when Neanderthal Woman first said to Neanderthal Man, "You may think yourself a very fine fellow coming home at all hours but here I've been all day in a cave with a draught and the children under my feet and not a living soul to exchange a word with and all you are is a primitive nobody and possibly I should have waited to inform you until you'd had a good hot meal, but honestly I have now reached the end of my tether." Which is perhaps not particularly high-level conversation as the art-form goes, but at least it counts as recognizable incorrectly timed talk.

I belong to Wales, a country entirely composed of excessively verbal people to whom any conversation at all is generally better than none, and whose only brief concessions to the art of timing spring from a national *besoin de plaire* which is highly developed, and is known to some as irresistible charm and to others as deep insecurity. The Welsh are inclined to regard conversation as a combination of extravagance, gossip, and the exchange of—to the English—quite impossibly personal questions, and since for personal questions there is no time like the present before your brand-new acquaintance has *(Continued on page 154)*

The wine-dark silk that crosses seasons

One of those rare, strikingly beautiful
dresses, timeless, *fatale*, and elegant,
it's right for now on a coolish June day,
foreseeable in October with a little
trail of sables, and beyond.
Foresee, too, these autumn fashion
signs: the important colour wine,
especially with pale brown—here in the
tendrils of the lotus fruit;
the wingspread of the sleeves;
the full and undulating skirt.
A swathed turban like this might have
ridden the Shanghai Express
with Marlene Dietrich.
Coty's piquant red lipstick, French Spice.
The earrings by David Webb. Dress by
Donald Brooks, of Liberty of London silk.
About $155. Lord & Taylor; Dayton's;
Harzfeld's; I. Magnin.
Turban by Mr. John.
Gloves by Kislav.



An evening's worth of soft-focus roses, feathered tulle

Evening dazzle here, in two degrees of galaness: a rosy warp-printed evening dress for sub-star dancing now; a tulle dress with a burst of pseudo-feathers, for a great ball anywhere in the world. *Left:* Yellow roses, printed with underwater blurriness on palest beige, in an evening dress with this newness—the look of a princess overblouse; puffy skirt that's short, bell-like. By Mollie Parnis, of Dacron-and-silk fabric by Joyce; about $125. Albert Weiss earrings. Both at Bergdorf Goodman. Dress: L. S. Ayres; Hudson's; Neiman-Marcus. *Opposite page:* Ball dress that could put a sonneteer back in business—white nylon tulle, scattered with gold paillettes, and rayed with iridescent pheasant-feather ribbons. Dress by Balmain. Coiffure by Carita. The make-up for white here, by Orlane.

KAREN RADKAI

SCHATZBERG







Pink printing: dress with a coat clause

Floating gardens to wear on a summer evening—silk organza dresses with their own coats, mutually printed in romantically pink flowers. *Opposite page:* For a summer gala, a short evening dress of silk organza, printed in exhibition-sized pink daisies. The same daisies spill over into lining for the coat of heavy textured silk, solidly pink. Fact-findings: the dress is sleeveless with bib front, low back, full skirt. Costume by Scaasi. Earrings by Sandor Goldberger. Kidskin gloves by Superb. All at Bonwit Teller. Costume, also at Woodward & Lothrop; Neiman-Marcus; I. Magnin. Daisied hat, by Emme. More pink in power: Pink Glory lipstick by Germaine Monteil. *Above:* More pink flowers on film, in a silk organza dress with a token coat (warm as no coat, but much more effective). The dress, with string straps, black sash that's built into the waist. Costume by Anita Modes, of Maxwell fabric; about $50. Stern's; Burdine's; Sakowitz.

PENN

Mainbocher's
black and white
statement

HORST

White—the new Mainbocher way, *right:* evening coat of pearly white silk ottoman, with a silhouette seen for the first time at Mainbocher's—snugly-fitted waist at front, fullness below the waist, a swing of fullness at the back. Bracelets, both pages: Cartier.

Black—the new Mainbocher way, *left:* little-evening dress in black silk shantung, with a point-d'esprit apron that is Main's gift to legs. We can see it at the summer music—at Glyndebourne, perhaps—or dining, leafily, in the Bois.

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The double-talk adjective, "counter-productive," used by Washington officials to describe those ideas that sound superb but wouldn't be. . . . The cool clarity of Vivien Leigh in *Duel of Angels*, the Jean Giraudoux play, intermittently dull, in which virtue gets its comeuppance and Christopher Fry, as translator and adaptor, swings his balanced, beautiful lines. . . . The boom and the charm, in that order, of Helen Traubel and Groucho Marx in the Columbia record, *The Mikado*. . . . This small bewilderment, heard on the R.M.S. "Queen Elizabeth," before sailing: "Is the sea upstairs, please?"

PEOPLE ARE TALKING ABOUT . . . T. S. Matthews who wrote *Name and Address: an Autobiography*, a book that remains pleasantly dull for two-thirds of the way until he explains in detail, without the usual ex *Time* writers' disguise of fiction, his curious, embittered twenty-four years on *Time*. . . . In Paris, Cocteau's retrospective farewell movie, *Le Testament d'Orphée*, which he calls "a strip-tease of my soul" and in which the teasers are Cocteau and a congenial group of friends, Audrey Hepburn, Yul Brynner, and Maria Casares. . . . The folksy march, "Sink the Bismark," sung by Johnny Horton who sounds like an Oklahoma Cockney. . . . The nine-year-old schoolgirl in New York who, corresponding daily and endlessly with her best friend across the aisle, marked a note neatly with this phrase—"Grotesqueley Private."

PEOPLE ARE TALKING ABOUT . . . In Madrid, the new Club 31 where *la dolorosa*, as the Spaniards call the check, comes to about six dollars a person for a Martini, three good courses, wine, coffee, and cognac. . . . The important exhibition, "Constructions and Geometry in Painting: from Malewitch to tomorrow," at New York's Galerie Chalette before the show of one hundred and five works goes to the Cincinnati Museum for three summer months; among its stars, three Polish abstractionists, Hiller, Strzeminski, and Stazewski. . . . The clanging, subtle, marvellously big sound of the Berlioz *Symphonie Fantastique*, an RCA Victor record with Pierre Monteux conducting the Vienna Philharmonic. . . . The quick-witted fun of the Gore Vidal play, *The Best Man*, in which three politicians in the same party scratch for power in three ways, two of them dancing on the ethical pin point of how much character assassination is allowable: one of them describes another, "He has every characteristic of a dog except loyalty."

PETER SELLERS, that crafty thirty-four-year-old laughing-stock, is on tap all over, always with a different face. Five Sellers made-in-England films are now breaking up American audiences; others already made are waiting. In *The Battle of the Sexes*, adapted from James Thurber's *The Catbird Seat*, he takes a hilarious stab at murder as a gentle, elderly Scottish bookkeeper confronted by a terrifying American woman efficiency expert. In his trio of rôles for *The Mouse that Roared*—a flustered Grand Duchess, a dapper prime minister, an adorable bumpkin—he talks to himself; one Sellers character tries to play straight man for another Sellers character, but all of them come out funny. In *I'm All Right, Jack*, which won him the British Oscar (some go so far as to say it helped win the Conservatives the 1959 British election, too), he plays an obstinate, middle-aged, somewhat rough shop steward in a way that unbent even British trade union leaders. In *Man in a Cocked Hat*, this time with Latin accent, he is a three-timing prime minister who bears no resemblance to Queen Victoria's prime minister, Benjamin Disraeli, a Sellers relative. A Sellers short of his own production, *The Running, Jumping and Standing Still Film*, eleven minutes of far-out farce, done in the silent, jumpy way of old-time American slapstick films and underscored with new-time jazz, is a surprise rollick for those who come to see a non-Sellers movie. What makes Sellers sell? Beyond a talent for mimicry of minutely precise accuracy, his extraordinarily thorough approach to acting gives every rôle its own peculiar gestures, posture, voice, tempo—Sellers never plays Sellers. "I am," he has said with disarming sincerity, "a pretty dull fellow." Dull? Rather well-honed.

NORMAN PARKINSON
VOGUE, JUNE, 1960





THE BIGGEST HIT IN TOWN—

THE GUGGENHEIM MUSEUM

Into this great luminous swirl, designed by Frank Lloyd Wright, some 760,000 people—since the opening on October 21, 1959—have walked to see a magnificent collection, primarily abstractions, to argue architecture.

More on the next page



EVELYN HOFER

JAMES JOHNSON SWEENEY,
THE MUSEUM'S DIRECTOR

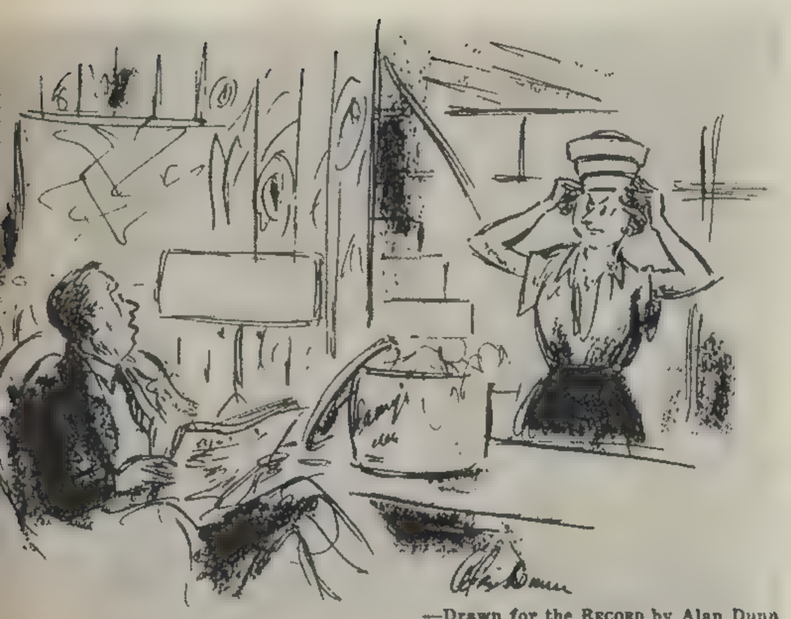
THE BIGGEST HIT IN TOWN: THE GUGGENHEIM MUSEUM

Because nothing succeeds like controversy combined with genius, the new Solomon R. Guggenheim Museum, which stars both, is unquestionably the biggest hit in town, considerably bigger in fact than Ethel Merman in *Gypsy*, housed in the largest theatre on Broadway. The most the musical can draw in a week is some fifteen thousand people, while the museum pulls about twenty-four thousand. No one expected this. Even *Variety*, usually confined to entertainment-world box office and news, had a small account of the Museum's extraordinary attendance record. By now, that score is 760,000.

People who ignored the original Museum when it was a dark and fancy place with velvet curtains, have rushed to look at the massive, cream-coloured eccentricity on Fifth Avenue, the unique "defective masterpiece" designed by Frank Lloyd Wright who died six months before the opening performance on October 21, 1959. During the winter weekends people clotted in long waiting lines, chestnut vendors sold hot chestnuts to freezing clients. The museum switchboard, lighting up like a surrealist slot machine, had as many as one hundred calls an hour on Sundays. To advertising men, the Guggenheim is now a New York trade-mark, as the Eiffel Tower is for Paris. They put into their advertisements attractive men, big cars, anything that needs a recognizable stamp of quality against the background of the Museum. Cartoonists have made a fortune—*The New Yorker* has almost had to quit on Gug gags.

To many of the visitors, the Guggenheim gives an immediate reaction—rather like *(Continued on page 157)*

FRANK LLOYD WRIGHT,
THE MUSEUM'S ARCHITECT



—Drawn for the RECORD by Alan Dunn

"For one thing, *you're* not Frank Lloyd Wright—"

COURTESY OF THE ARCHITECTURAL RECORD



SALLY VICTOR HAT



"Boy, you can always tell a space buyer, can't you?"

ADVERTISEMENT FOR THE CINCINNATI ENQUIRER



DRAWING BY ALAN DUNN

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WILLIAM SHORT



"Who is Any of Us!"

Englishmen know, Americans ask, and therein lies one of their differences

BY
MALCOLM BRADBURY

Author of "Eating People Is Wrong"

EDITOR'S NOTE: *Malcolm Bradbury, one of those fortunate young Englishmen who are* Funny *rather than* Angry, *taught English at the University of Indiana; now, newly married, he teaches in England at Hull University. His first novel,* Eating People Is Wrong, *a satirical, witty dissection of English provincial university life, was recently published here by Knopf. This is the second Bradbury article in Vogue; the first, "Memoirs of a Niggling Young Man," appeared in the issue of November 1, 1959. A contributor to* Punch, *he has said he is working on a book about the United States*—I was a number for the IBM.

When I arrived in America from England, a fugitive from British commercial television, I made a sober analysis of the Anglo-American difference. Most Englishmen, on learning that other societies differ from the English, assume that they differ for the worse; I am more than usually tolerant in this respect, and it is on these grounds that I claim a hearing. There is a tradition of English visitors to America, running through Mrs. Trollope and Dickens and Matthew Arnold, which is devoted to complaining that Americans are ill-mannered—spitting all the time, and keeping their hats on indoors.

One suspects that America has been waiting for a long time to hear an Englishman say that it just is not true any longer. Perhaps, now, it's too late to say it. One of the students at an American university at which I taught once decided to be nice to me—probably in order to raise his grade—and said: "I think England is the second greatest country in the world." I realized, uneasily, that the rôles have been reversed; it was such an *English* remark, and it sounded like an American Mrs. Trollope speaking.

I jotted down a list of the main differences between English and American life, and here they are:

1. Americans do not know their identities, and are trying to find them; English people know theirs only too well, and are trying to lose them. "Who is any of us?" wrote a friend of mine, in a charming line, satirizing American Shakespeare criticism. And American Shakespeare criticism, with its insistence on the problem of identity, defines not Shakespeare, but the critics. Who, indeed, *is* any of us?

2. In America, if you drop something on the floor you throw it away.

3. In America, when an idea is suggested, people criticize the person who suggested it but then set about trying to do it; in England, when an idea is suggested, people praise the person who suggested it, but never do anything about it. Americans do not like people who have ideas, because it's hostile to the group (if one has an idea, one never says, as in Europe: "I happen to be an expert on this . . ."; one says, "Well, I don't know anything about this, and this is just off the top of my head, but . . .") ; however, they do tend to use the ideas.

In England, it is possible to get to the top by having ideas that no one has ever done anything about. Americans are pragmatists, and the great American phrase is "So

what?" In England we have a thing called the pooh-póoh, which works like this. Let us suppose that a weekend trip to Scotland has been suggested, or the building of a playroom: the English reply is, "Good idea, old boy, but can't be done. Who'll look after the cat?" or "Splendid thought, but we don't know enough about it, do we?"

As an Englishman, one comes to understand the pooh-pooh only when one has visited America or has been visited by Americans in England. Americans think that anything is possible; they are swiftly disabused when they visit the English shore. Englishmen, with their sense of propriety and order, know that there are God-given laws that say that stores should close at six in the evening and it is not proper to drink beer between three and six in the afternoon; they know that most things are impossible and that there is nothing to be done about them. Only an American would suppose that there is a mechanical solution to the problem of switching off your television set without rising from your chair.

4. In America, if you are considering someone for a job, you can complain of him, "He's too old." In England, you complain by saying, "He's too young."

5. In America you can get mononucleosis. This is a peculiarly American disease, and has never been heard of east of the Atlantic. Its main symptoms seem to be a desire to rest in universities close to examination time. I'm sure it exists, and is terrible, but it always strikes me as strange to find students sunbathing up at the lake and explaining when you ask them why they are not working, "I have mononucleosis."

6. Americans are too nice, and they are nice to people who don't deserve it; the English are too rude, and they are rude to people who don't deserve it.

7. Americans have information. One of the differences between the American and the English educational systems is that the American system gives facts, which is Germanic, while the English gives standards, which is sensible. The English have long held to the view that too much learning is a dangerous thing, and one of the traditional phrases of denigration in England is, "He's a bit too versatile."

The trouble with information is that it is diagnosogenic. Americans are neurotic, and one of the reasons for this is that so many psychologists have explained to them, in print, that ours is a complex age, full of special strains and stresses. The result is that people discover that this is a complex age, full of special strains and stresses, and so attain to neurosis by information.

8. Americans are not materialists, and the English are. Americans throw things away, but the English have attics full of bits of string, brown-paper wrapping, old cans, and toothbrushes and so on, on the grandmotherly principle that: "It might come in for something." The attic is the most important room in the English house; it is problem-solving. The English love property, and respect it, and put fences round it, and wash and scrub it, and make it last. They love a car that is twenty-years-old better than one which is two-years-old, because it has been around longer, and has stored up much more affection, and is almost one of the family.

They speak of *my* car, and *my* house, and *my* dog, and *my* wife; ownership is all, and these things are the signposts of life, the signs that you really do exist and are what you are. In consequence nothing ever gets thrown away but is kept or used again; and the economy fails to expand. The American economy is founded on waste, on beer cans being thrown away and left to rust, on paper handkerchiefs and disposable cartons. Advertisers claim for their products, among other things, that it is easy to throw them away. A large part of the American economy is devoted to making parts of products which are contingent—which are never used, but are cast into the wastebasket or put down the Disposall.

Americans sometimes build houses and then leave them after a year; all these people need is a brief case and a Diner's Club card. All the rest is to be bought and sold. Thus Americans are much more generous with money, and public giving is traditional. There are foundations to give away money that no one quite knows what to do with; the pleasure was in making, not in having it. One of the reasons why socialism is necessary in England is that people there see charity as a favour and not as a custom. The one exception is the English upper class, who nowadays, however, need charity more than most. Thus the English, in condemning the Americans for their materialism, define the American attitude in terms of what their own would be if they behaved like that; for materials are things that Americans work with, but English people *possess*.

9. The Americans are in favour of convenience, and the British are not. In England there are about thirty-five different sizes of electric outlets, working on almost all the possible permutations on two-pin and three-pin plugs. The greatest example of the English fondness for anti-convenience is the heating system, which doesn't. All the heat of English coal fires goes up the chimney, and heats airplanes.

10. English people believe that all events have happened before, and that therefore no new means are necessary for dealing with them. Americans think everything is happening for the first time. On the other hand, they do believe that if anything happens only once, it doesn't exist. This may seem paradoxical, but is not; it is because things are so new that they have to be eternalized. For this reason they make tape-recordings of speeches, films of all events, reproductions of paintings, and take photographs of parties. If this doesn't happen, the event doesn't count.

To persons like myself, who dislike being photographed, there is something terrifying about the batteries of persons with cameras who crawl about the floor at lectures and meetings, taking art shots up one's trouser legs.

11. America has roads, and England does not. The real reason why England is proof against invasion is, that in England, there are no roads, making it impossible to get inland. There are only lanes, clogged with traffic, and blocked by herds of cows coming home to be milked. In any case, if invaders were to land, they would never get anywhere because no one knows where any place *(Continued on page 156)*





The summer
sleeve waiver

KAREN RADKAI

Sleevelessness is the news here (frankly, we can't think of a nicer time of year for sleeves to be away), and what happens as a result—big hoopy bracelets and earrings move in, shady straw hats take over, and the reading is 10° cooler *out*side.

Left: Limber little slip dress in grainy pink silk, loosely tied; no sleeves, no collar—cooler than this it's hardly possible for a dress to be. By Maurice Rentner, $135.

Above: Pale-green silk chiffon in the way chiffon is most interesting now: without sleeves, without float, with overblouse details. By Rosalie Macrini; about $145.

Below: Sleeveless matte jersey in a colour you mightn't think of in connection with a sun tan—but ought to—dark red. Dress, by Samuel Winston, of rayon jersey; $125.

Right: Brown and white dappled silk surah, with a skirt that can stir up its own supply of summer breezes; on the collarless neckline, a dappling of jet and pearl beads. Suzanne Augustine dress, about $160. Jet earrings and necklaces, by Richelieu; dresses on these two pages, and hats (by Tatiana), all at Saks Fifth Avenue.







Looks that cool: airy dresses, shaded by greens



Dresses that might cool a summer day in two ways: by their uncovered airiness, by their colours—all, leafy shades of green. *Far left:* Green bouquets of foliage tossed on white cotton piqué, in a dress with wide cape collar framing an open neck, open arms. By Herbert Sondheim; about $70 at Best & Co.; Himelhoch's; I. Magnin. *Left:* Almond-green dress with an over-blouse top—a back-thrown collar tied low, with scarf ends trailing. This, of grainy silk with no sleeves, lowered waist, and slim skirt. By Talmack; about $145 at Bonwit Teller; Nan Duskin; Frost Bros. *Right:* The greenery here—green daisies trellised on a white silk dress with bare back. Waist marker: a white calfskin belt. Dress by Gaines-Parnet; about $70 at Miss Bergdorf of Bergdorf Goodman; Woodward & Lothrop; Montaldo's.



New on the beachscape: bare suit, brief tunic

Coming in like a blue streak—or *two* blue streaks: the bathing suit that offers maximum exposure to sea and sun, with its own little covering top. As bathing suits have gotten barer (and they have), the companion tunic—often, matching—has become, if not a necessity, at least a more and more welcome adjunct; to slip on for picnic lunch, or simply as a temporary sunshade. *Left:* 1960 bathing suit—with a marvellous fit that owes nothing to bones, wires, or stiffening. What it *does* owe something to is the fabric: bright-blue knitted Helanca nylon, plus the light, iron-hand-in-velvet-glove pulling power of Lycra. About $23. *Right:* The other half of the partnership—a bright-blue tunic in knitted Helanca nylon, with just enough coverage; boat neck, elbow sleeves, an offhand little string belt. About $11. Bathing suit and pull-over, by Catalina; at Bergdorf Goodman; Neiman-Marcus; Joseph Magnin. Tucked in at neck: scarf from India Shop. Giving a summer tan a good send-off—Charles of the Ritz Sun Bronze, with its own golden tint. Scene: Lyford Cay Club, New Providence, Bahamas.

FRANCES MCLAUGHLIN-GILL



The new beachscape chic of black and white



Like a fresh play of light and shade over the summer scene—the new sharpness of black and white: clean, cool, incisive, marvellous at setting off a tan. (New way of speeding a tan, safely: Bronztan, by Shulton.) *Above, left:* Short, chalk-white tennis dress that plays another game, too—it's nice at the beach. By Jamison, in Arnel-and-rayon piqué; $23. Saks Fifth Avenue; Julius Garfinckel. Black-and-white handbag by Greta. *Right:* Bathing suit with a vaguely 1920's charm; it's one-piece, but looks two. The top is black-and-white striped, the shorts black, and there's a cinchy belt. By Robby Len, of knitted elasticized Helanca nylon; $17. Shiny black straw hat by Gobbi. Both: Best & Co.

SANTE FORLANO



Left: Beach dress, really a bathing suit plus skirt. Suit, white top, black shorts (about $23); black skirt (about $14), in cotton piqué. By Cabana. Bonwit Teller. Miriam Haskell jewellery. Capezio sandals. *Centre:* Crisp black-and-white plaid two-piece bathing suit edged in knitted black Orlon braid, with culotte skirt, windbreaker jacket. Bathing suit, about $18; windbreaker, about $13. By Brigance, in fabric of Dacron and cotton by Galey & Lord. Peck & Peck. *Right:* Beautifully sleek black bathing suit, cut very low at neckline, with a swathing of white. By Rose Marie Reid, in knitted Helanca nylon; about $35. At Altman's. All clothes, this page, also at I. Magnin.

Black and white beach chic

continued



Left: Seal-slick black bathing suit in woven cotton, nylon, and Lastex, made with the weightless wonder, Vyrene; about $23. Short white beach coat, of combed cotton by Reeves; about $15. Both, by Brigance. Peck & Peck; I. Magnin. We added a striped belt. *Centre:* Black tank suit by Sea B's, of knitted Helanca nylon; about $16. Lord & Taylor. Belt added. *Right:* White knitted cotton shirt, black polka dots; by Ulla. About $10. Long stovepipe pants of white Hockanum wool flannel, by Jack Winter. About $19. Both: Altman's; Frederick & Nelson. Capezio sandals.



Left: The news here—black-and-white, plus culottes. Strong summer fashion, in an easy, wrap-over dress, its skirt really culottes; sash-tied. By Robert Sloan, of Cranston-finished cotton; about $20. Dress and loop earrings, Saks Fifth Avenue. Dress, also Woodward & Lothrop. White-framed sunglasses by Kobley & Stern. *Right:* A cling of white bathing suit with marvellous shapeliness—one secret being what it's made of: Fabulastic, elasticized acetate and cotton by Ansonia. Suit, by John Weitz; about $23. Lord & Taylor; Joseph Magnin. Roger Van S handbag, belt: Lord & Taylor.

SANTE FORLANO



New ways with white; new timing

White, committed to new situations and time slots this summer—to town *and* country life, to little evenings and warm city mornings, to late dinners in rooftop restaurants. Here there are 1960 bonuses, too—in biasness, the new princess and torso looks.

Left: For rooftop dining or to wear in the country with bare sandals, hoop earrings, a tan: white, on the bias. Here bias means a full, clingy skirt, a neckline banked in soft folds. By Edward Abbott, of rayon crêpe, about $90. At Saks Fifth Avenue; Gus Mayer; Neiman-Marcus; Frederick & Nelson. Hat by Lilly Daché.

Above, right: The new torso dress, here with a straight, shift bodice, big black buttons. To wear all day in town with jet beads and long, shiny, black gloves. By Mollie Parnis, of cotton and Antron nylon; fabric by Jacques Maisch. About $90. Lord & Taylor; Montaldo's. *Below, right:* Princess-looking town dress with neckline gracefully V'ed just to the collarbone. By Jerry Parnis, of white cotton soufflé; about $55. At Altman's; Roos-Atkins. The gloves on both pages are by Kislav.



LEOMBRUNO-BODI

New way with white after six: the Grès look

Pale and narrow dresses with fluid panels—incorporating two kinds of news: whiteness, bias feeling. All, copies of dresses by Grès. *Left:* Slim skirt, sandwiched between mobile panels. White textured silk with a blue rose. Copied by Blauner; about $50. Hattie Carnegie earrings, bracelet. All at Bonwit Teller. Dress, also Neiman-Marcus; Joseph Magnin.

Near right: Slender white sheath with the right amount of cling, a high degree of sleevelessness, gentle folds centred on one hip. Copied by Mari, in William Rose crêpe of Avisco rayon and Celanese acetate, about $35. Bloomingdale's; I. Magnin. Albert Weiss earrings.

Far right: Long, flyaway panel, plummeting from shoulder to hemline in back, clasped in at the waist by a sash. Copied by Suzy Perette in white textured silk, about $45. Earrings by Albert Weiss. Both at Lord & Taylor. Dress, also at Halle Bros. The coiffures on both pages are by the Marcel Salon.

LEOMBRUNO-BODI





Pale points:

little dresses, giant handbags

Left: Sand silk tussah dress (sand gives a sun tan intensity). By Dorene, of A. P. Silk; about $50, at Jay Thorpe; Bramson's. The bone-coloured calfskin handbag, paragon size, by Calderon. *Right:* Dress that's blue, pale but not a bit wan, of Sichel Belgian linen. A Galerie fashion, about $35, at Rosette Pennington; Bramson's; Vandevers. Beige linen and bone cowhide handbag that will travel; by Park Lane. The white shoes, by Delman.

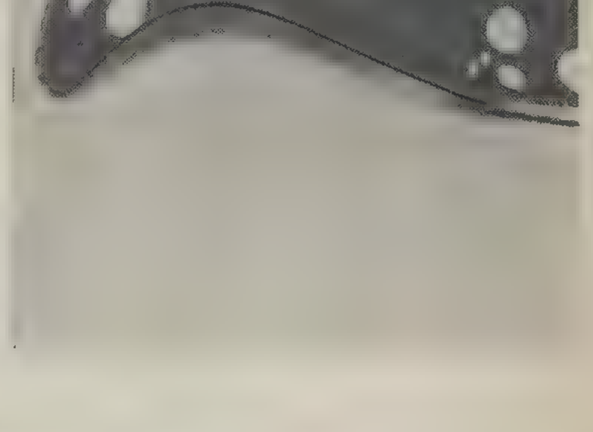
SCHATZBERG

Left: Beige dress that mimics burlap, *is* rayon, Orlon, and acetate. By Alison; about $45, at De Pinna; Montaldo's. Bulk of beads, two pseudo pearl and bamboo ropes, all by Marvella, at De Pinna. Natural leghorn by Sally Victor. Julianelli shoes. *Right:* Bud-green cotton with the palest pastel stripes. Dress by Jerry Silverman; about $50, at Miss Bergdorf of Bergdorf Goodman; Hudson's. Beige straw handbag with bracelet-chain gilt handles, by MM; at Bergdorf Goodman. Yellow straw hat by Sally Victor. Shoes by Delman.



Child's play

Left: Spoon-licking connoisseur, in a boiled-sweet pink and white cotton gingham (sizes 1-3). By Jack Honig, about $3; at Bloomingdale's; Woodward & Lothrop. Aprony dress of dark blue pin stripes on white cotton. Jack Borgenicht, about $5, at Arnold Constable; I. Magnin. *Below:* Citrus-striped cotton sun dress—to take more strenuous activity than this brief encounter with reading. So will the red bandana cotton shirt and cotton shorts on the listener. Dress and straw gondolier hat by Individuality Frocks, about $7, at Hutzler's. Shirt, shorts (Avondale cotton), by Hi-Line, $3, at Macy's. *Right:* Green and white cotton plaid seersucker suit that, like the dolphin, plays in and out of water. By Glen of Michigan, about $5, at Bonwit Teller; Harzfeld's. *Far right:* White terry-cloth pull-over (for beach-towel-losers) over sand and white cotton ticking shorts (Avondale cotton). By Hi-Line, shirt, $2; shorts, $2. Macy's. Sizes keyed to 3-7 age group.



Gourmet Cooking Inc.

Two little girls, boning up, above, for Dione Lucas, who bravely offers six cooking lessons for children, starting this fall on Saturday mornings for $65 plus food. Bread, vegetable soup, chicken casserole, cookies are on the menus.

Lively and Funny Stories to Please Beginning Readers

The toe-curling giggles, right, go with reading Bennett Cerf's *Book of Laughs*, in which he capitalizes on children's old chestnuts. Marvin, the peanut-size hero, when asked if his new watch tells time, pulls this one: "No it never tells the time. I have to look at it."



FUJIKI

and clothes to play in



New Horizons in Science

The Odds Favor a Talking Dolphin

Teach a dolphin to speak English?

Obviously not the blue and white dolphin above, but some real ones down in the Virgin Islands may be taught human speech by Dr. John C. Lilly who has wired their brains for pleasure stimulation and with this bait hopes to teach them to tell him all about their mammalian selves. Toy dolphin (inflatable), about $3, at Bloomingdale's.

1,500,000 Flowers Will Open a Garden Of 125 Acres May 1

A million and a half hyacinths, tulips and daffodils will bloom for the first time in the nearly finished 125-acre Sterling Forest Gardens.

The rain-tree fountain, right, was photographed at the now opened Sterling Forest Gardens in Tuxedo, New York. A legendary symbol of happiness, like that bluebird, the rain tree can now actually show up in any backyard—jet-controlled rain. Designed by Rambusch Studios.



HEADLINES FROM THE NEW YORK HERALD TRIBUNE AND THE NEW YORK TIMES

Casebook on the far-reaching fashion dollar

When does a fashion bought become a fashion investment? When it pays off, as here, all summer long in terms of situation (it's versatile) and has a this-summer grip on clothes thinking. Price story: all the dresses here are at or below the $30 mark.

1. Billowy white dress of cotton chiffon, piped in black: conspiring to set off a tiny waist. By Miss Elliette; $25. At Saks Fifth Avenue.

2. Paisley overblouse and a flurry of pleats: brown and violet cotton sateen. By Modern Juniors; blouse, $7; skirt, $12. At Bonwit Teller.

3. Dotted halter dress, black on white, with lined bodice, black straw belt. By McKettrick, in fabric of Dacron; $15. At Stern's.

4. Blue sheath dress, white-dotted, with cardigan neck, soft drawstring waist. Of silk shantung; $16. At De Pinna. Hat by Mr. John.

5. Blue plaid, bowed three times in back—at waist, neckline, and midway between. Of textured cotton and Bemberg rayon; junior sizes. $23. Sally V hat. Both are at Best & Co.

6. Knife-pleated dress, its talents nicely packable: navy on white surah. By Nathalie Nicoli, in fabric of Dacron and cotton. Blouse, $12; skirt, $17. Lord & Taylor; Mr. John hat (we added a scarf).

7. Kabuki dress, a pink-and-taupe cotton print. The bateau neck V's to a wrap closing in back. $25. Handbag by Ingber. Both at Henri Bendel.

8. Brown plaid, patch-pocketed and bow-belted; by Amerique, of cotton-and-silk, in junior sizes. $25. At Miss Bergdorf of Bergdorf Goodman.

9. Striped in olive green and white, a cotton sun dress with snipped-out back, high front neckline. By Junior House; $18. At Tailored Woman.

10. Jungly leopard print in beige and black tones, with full gathered skirt. By Jonathan Logan, of cotton sateen. Junior sizes; $20. Lord & Taylor.

11. White dots sprinkled on black; by Lanz, of needle-point cotton (a Fuller fabric). Junior sizes; $26. Handbag by Ronay. Both: Bonwit Teller.

12. Brown Paisley torso dress, the waist lowered only a few degrees. In a new blend: a synthetic called Kodel, combined with Topel rayon. In junior sizes; $18. At Best & Co.

13. Slender white Irish linen sheath by Sue Brett. Junior sizes; $15. At Saks Fifth Avenue. Mr. John hat (we added the swash of scarf).

14. Black cotton, with microscopic white dots. Blouse, $5; skirt, $9; at Macy's. Mr. John hat.

15. Dotted dress, with its own little jacket that's cropped at the waist, has a shallowly scooped neck; short sleeves. White dotted with blue. By L'Aiglon, in fabric of Dacron; $18. At Lord & Taylor.


1


2


6


7


11


12



3



4



5



8



9



10



13



14



15





View-finder dresses, cut out for sun

Bare-topped dresses in the halter spirit, to fit into a seaside or mountain-spring picture. View found here: El Mirador Hotel and its cluster of cottages, all tiered like eagles' nests up the cliffs of the Acapulco coast, overlooking some of the Pacific's smashingest surf. *Left:* Fern-framed inside a straw-coloured cottage, a sheath of pink Irish linen with spokes of straps framing a bare back. By Dorothy O'Hara, of William Ewart fabric. About $50. Earrings by Richelieu. Both, at Arnold Constable. Dress: J. P. Allen; Best's Apparel. *Above:* View-finding on a mountain, a silk surah dress with necklace straps, paintbrush striped in reds, purples. By Charles Cooper; about $60. Best & Co.; Frost Bros.; I. Magnin. *Right:* Under a thatched palm shelter, a cotton lawn dress with halter top, and the tropicalness of tiger printing—brown and browner, on white. By Harou; about $70 at Jay Thorpe; Nan Duskin; I. Magnin. Sandals by Capezio. Big straw hats, both pages, by Mr. John.



WILLIAM BELL

The new gingham genre

With a new *fatale* that it hasn't had for many a season, gingham's in for a fresh whirl this summer. In fact, it's everywhere: lunching in town, dancing at Bailey's. On these and the two following pages, some of its activities in dresses and lingerie. *Left:* Double-back ventilation in sun-checked yellow and white gingham. Junior Sophisticates dress in Stevens cotton, about $35. Bonwit Teller; Hutzler's; Frost Bros.; I. Magnin. Richelieu earrings. *This page:* Taken neat, green and white cotton gingham, blousey blouse, waist-banded; full-to-brim skirt. Mr. John's parasol hat of beige straw. Blouse about $7; skirt about $13; junior sizes. Both by Patty Woodard in a Dan River fabric, at Peck & Peck; Sakowitz; I. Magnin. Valentine sandals.



LEOMBRUNO BODI



Lingerie in the new gingham genre

Part of this summer's gingham splurge is this new deliciousness: a fine sifting of checks on a fabric as light as a cobweb—this, the nicest way to indulge a weakness for lithesome lingerie in summer; to indulge it several times over, for these are more of the fashions to buy in multiple. Made meticulously in pink and white gingham of Dacron-and-cotton; designed especially for Vogue. For day and night beauty care in summer, Tussy's Moisture Lotion. *Left, above:* Gingham with white binding: brassière by Character, about $15; briefs by Asha, about $10. *Left, below:* Peignoir, on the billow here, over a matching nightdress. The nightdress has the same wide cuff neckline and puffed sleeves a few degrees less full; it ties at the waist with shiny white satin ribbon. Nightdress, about $18; peignoir, about $25. Both, by Iris. *Right:* Gingham slip, its pink-and-whiteness bound with white cording; scalloped hemline. By Asha, about $25. All, of Stoffel fabric, at Henri Bendel; Harzfeld's; I. Magnin. Peignoir and nightdress, also: Neiman-Marcus. The chair on both pages, a long high-backed slide of cool white moulded Fiberglas plastic, by Laverne.

LEOMBRUNO-BODI
VOGUE, JUNE, 1960



EUROPE—

the lasting draws,
the this-year details

A *new river boat,* *to watch the Rhine slip past*

A float along the Rhine, past green spreads of terraced vineyards, soothing as eye pads, counts among the classic European pleasures. This summer, a new boat, the M.S. "Europa"—with air conditioning, a swimming pool, and other comforts—will leave Rotterdam every ten days or so to follow the Rhine, through bits of Holland, Germany, and France, to Basel on the northern tip of Switzerland. The cruise upriver takes five and a half days and the return about three, but one may board and leave along the way; the "Europa" ties up for the night at such places as Cologne and Strasbourg. For one person, a bed-and-sitting room, shower, and three meals, plus afternoon *kaffee mit kuchen,* cost $16 a day on the upstream cruise, $19 on the downstream. Reservations, for cruises now through October, through American Express.

The *reindeer roundups—* *in Swedish Lapland*

Sometime during early fall, across the northern sweep of Europe where the Lapps live, there are the sensational reindeer roundups—jungles of moving antlers, the reindeer identified by clipped ears rather than by brands, the Lapp breeders lassoing with flashy skill, and, all around, the birches, willows, and Arctic cover turned pure reds and yellows. To see the roundups in Swedish Lapland, the place to stay is Abisko, a train stop with a huge, red-brick Tourist Hotel, alone in the meadows, and that's all. The hotel has Finnish *sauna* baths, modern Swedish furniture, and meals that run to reindeer meat with dumplings, plus good French wines. (Hard liquor must be brought in.) A room and meals cost about $6 a day, with no tipping.

The reindeer breeders and their families wear knitted caps with bright wool pompons to shoo away mosquitoes in summer, and, worn as a fringe over the face, to break the cold in winter; some say that the size of the pompon indicates the size of the wearer's herd, which might run anywhere from six hundred to five thousand reindeer. Besides watching the roundups, travellers might fish for trout in streams clear as vodka, shoot woodcock and white grouse, or, if a brown bear is around, join the official hunt. Because the reindeer are migratory, the roundups might happen any time in September or early October, but the Swedish Tourist Office in Stockholm usually gauges the time within a few days. To go from Stockholm to Abisko—there is first a three-hour flight to Kiruna, where one changes to a train for the two-hour trip on to Abisko; the round trip, including both the air and rail stretches, $76.

In *yellow-flowered Brittany:* *an inn with good food and paintings*

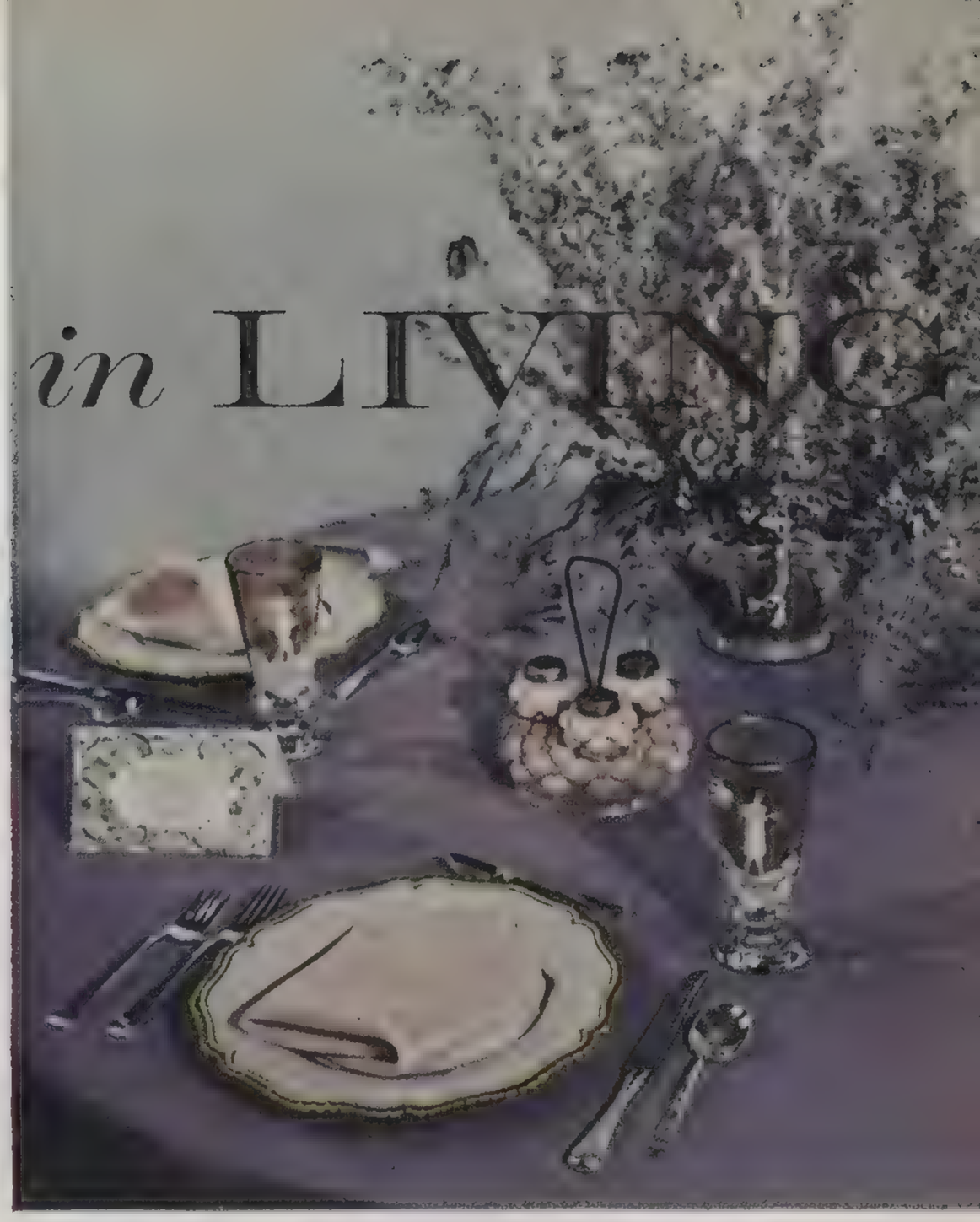
The Breton countryside flames with yellow—of broom, of jonquils, of buttercups, of forsythia—in brilliant contrast to the blackly-dressed women in the high white coifs of the Bigouden. At the tip end of Finistère, near the town of Pont-l'Abbé, there is the fifteenth-century Calvary of Tronoën, standing like a great carved sarcophagus beside the graceful chapel. From the chapel's bell tower, there is a sweeping view of the flat plain reaching to the pale racing sea. Perhaps after gathering a handful of egg-shaped black, white, and marbled stones on the wind-swept beach one might try a hooker of the local *eau de vie* at the nearby pub (Breton name for pub: *buvette*) where the owner, wearing her high starched coif, serves her clients. The *eau de vie,* a pale-yellow liqueur, is rather like Calvados or applejack, but more biting, more heating. A good pivotal point for fanning around the countryside is Pont-l'Abbé where there is a warmed, cosy hotel, À la Tour d'Auvergne. The chef, incidentally, really knows his way around a Breton kitchen, and dinner might be: oysters from l'Île Tudy, lobster *à l'Armoricaine,* capon, goat's cheese, and fruit. Flowing through every meal are torrents of clear cool Muscadet, a wine which attacks the knees before the head. In the red and darkly-panelled bar hang paintings by Paul *(Continued on page 165)*

A bouquet of tables

For one party, six flower-coloured tables, any one of which could, of course, be plucked out to do a dramatic single. Each of these settings started with beautiful, often rare, old china and glass from the famous collections of Madame Helena Rubinstein, who finds colour a positive energizer, likes it daringly calculated. Spiked by centrepieces of pointed dash, the table things are underlined by bright felt cloths—wrinkle-shy, reversible, and a good idea for almost any table wardrobe, summer, winter, whenever. *Top left,* a blush of pink on pink, opaline goblets and plates, with pink organza napkins, and, rising from a pink and gold compote, a burst of roses and green things. In the stemmed dishes, lady apples, love apples, and strawberries—all real. *Left centre,* sunny backing for milky-white lattice Bristol glass, a buttercup-yellow cloth, white organdie napkins edged with Binche lace. Playing centre: lemons, daisies, daffodils. *Lower left,* on chartreuse, everything's green clear through: the American pressed glass plates, and the side-by-side goblets, one with rare white opaline base. With the green organdie napkins, a centrepiece of limes, yellow narcissus, and freesia. *Top right,* on a violet cloth to go with the eighteenth-century Minton plates and their mauvery, Mary Gregory glasses made in 1830, pink opaline and silver cruets, mauve babies'-breath, anemones, some fernery. *Right centre,* a royal-blue cloth and centrepiece of blue grapes, wheat, dried cornflowers, set off turquoise-blue Bristol glass plates and candlesticks Mme. Rubinstein found at the London Fleamarket. *Lower right,* on a bottle-green cloth, arranged for a Far Eastern dinner that starts with clear soup: porcelain from Hong Kong, floating gardenias, peacock feathers, chopsticks. To translate the rice-paper menu, read down—but for twenty other summer menus, please see page 146, and read horizontally. Flat sterling silver: from Cartier.

VOGUE'S FASHIONS *in* LIVING















Towle Sterling...when luxury is taken for granted

Just looking at it will tell you why. Because each pattern is sculptured with so much care and devotion, Towle Sterling is destined to become one of your most prized possessions. This is solid silver, lovingly crafted at Newburyport, Massachusetts, by the proudest silversmiths in America. You too will use it with pride... all your life as your children surely will in years to follow. A four-piece place setting from $24.50*. Towle's original Sterling and enamel bowls from $30.00*.

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A summer's worth of menus

Five pages of menu ideas—involving minimum effort, maximum effect

"Summer afternoon—summer afternoon," Henry James once said to Edith Wharton, who recorded it in *A Backward Glance;* "to me those have always been the two most beautiful words in the English language."

For those who think that "beautiful," when it comes to summer afternoons, should read "effortless," what goes here and on the next four pages is a summer's worth of ideas and menus for keeping effort just this side of indolence, results crisp, guests pleased. The principle is to cut down kitchen work—no matter who's doing it. Of the twenty menus on pages 146 and 147, three are for cold meals (picnicable, proof against latecomers), three for cooking on an outdoor grill, and seven for cooking that involves only the top of the stove. All, of course, are basics—to be varied and mixed all summer long. Six are for luncheon, and fourteen for dinner, including four planned especially for those Friday nights when the host and hostess, as well as the guests, may arrive late from town. Friday-night dinners are best based on dishes made ahead, perhaps brought from town, leaving the hostess free for drinks and conversation, with only a little pulling together to be done before dinner.

Among the short-cutting first courses, there is trout in aspic, as well as *prosciutto,* that thin-sliced, smoked Italian ham, ready to go to the table with melon or fresh figs, plus wedges of lime. (Both the ham and the trout come in cans.) Heated and splashed with lemon slices and chopped parsley, canned madrilène is delicious; a good cold borsch may be improvised by mixing canned beef bouillon with the juice from canned beets, seasoned, chilled, and served with a dollop of sour cream. A mixture of tomato juice, bottled clam broth, and gelatine—heated and then refrigerated—makes a cool quiver of jellied soup; frozen chopped spinach, an easy cream of spinach soup. Although these take only minutes to do, a summer cook might make, some cool morning, a love-labour of the more complicated soups, to be stored away in the freezer. What to look for is what can be done ahead—if it hasn't been done already by some blessed packager. For outdoor cooking, fresh sea food may be bought packed in the container it's to be cooked in; such meats as *tournedos* may be *(Continued on next page)*

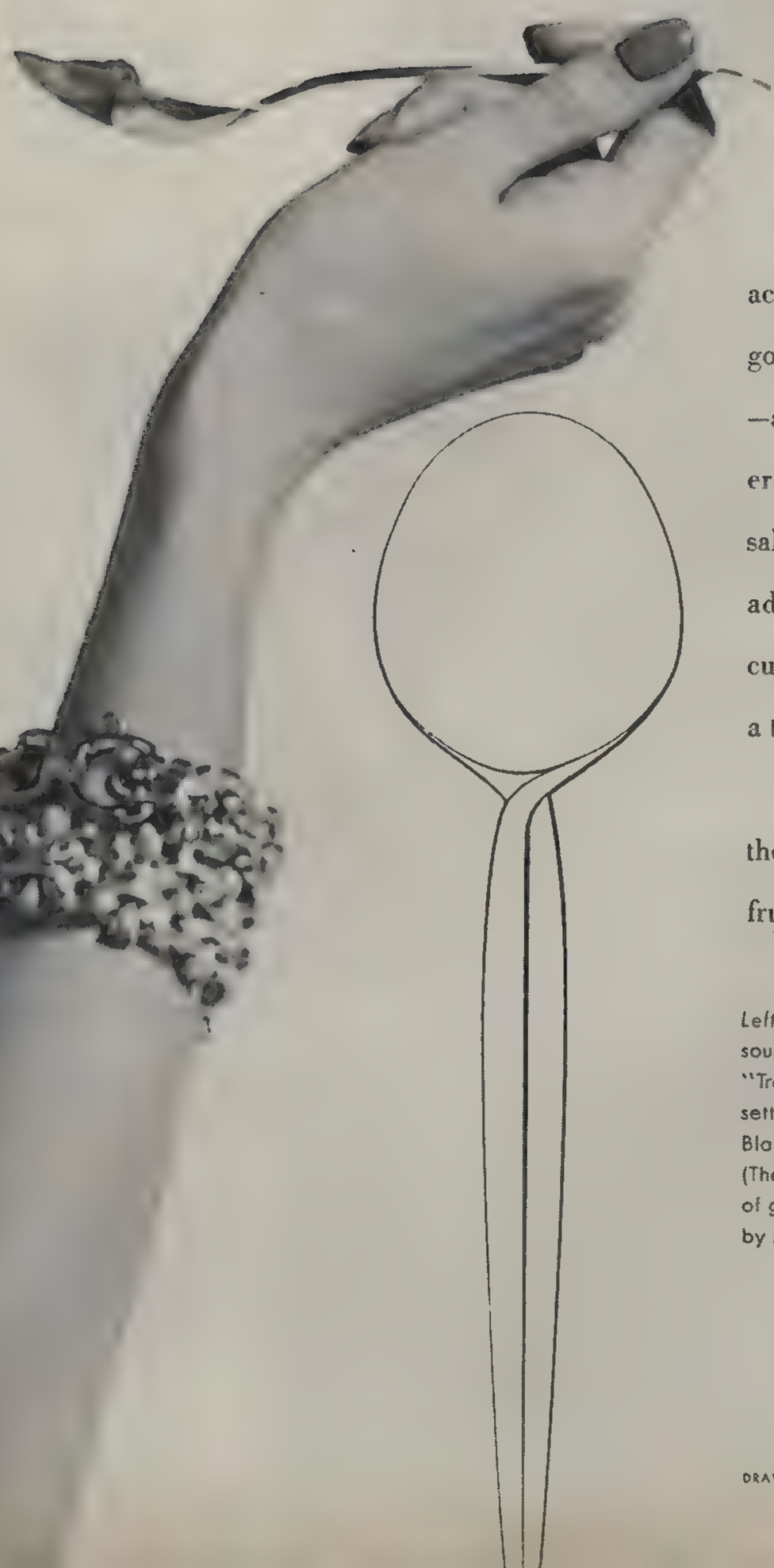




Above, back view of a knife that turns over to a clean sweep of sterling silver. Wallace's "Hannah Hull"; six-piece setting at Georg Jensen, $37.75*.

A summer's worth of menus

continued



seared and browned ahead, left at room temperature, and finished up at the last minute. Canned French peas are delicious (some people have been known to prefer them to fresh), especially with the addition of a few lettuce leaves wilted in butter, plus a sprinkling of cooked bacon. Fresh mushrooms might be sautéed and refrigerated, to be added later to almost anything. Green mayonnaise, coloured with finely-chopped spinach, parsley, water cress, and seasoning, is good to have on hand for such fish as trout —and may be stored, ready to use, in a refrigerator jar. (When the menu does include cold salmon trout and green mayonnaise, a good addition is cucumber salad: papery slices of cucumber, salted, dried, and combined with a tart, dill-touched French dressing.)

Fresh fruit is still the simplest, and among the best, desserts. Because some people prefer fruit as it comes from the branch, a good

Left, sterling silver soupspoon in Celsa's "Trenza." A six-piece setting, $44*, at Black, Starr & Gorham. (The bracelets, a cool bulk of gilt and coral beads, by Marcel Boucher.)

DRAWINGS BY CHARLES RIEGER





Above, an unbroken flow of sterling silver dinner fork: Lunt's "Raindrop." A six-piece setting, at Plummer's, $39.75*.

Left, the slightly flowering sterling silver spoon, "Angelique" by International. A six-piece setting, $35*, at Macy's.

way to serve it is simply sliced, with liqueurs on the table for those who want more dash. Fresh mangoes are delicious with gingered whipped cream; figs or greengage plums, with a sauce of orange juice and Grand Marnier. More elaborate but scarcely difficult, a pretty whip may be made of uncooked meringue and puréed fruit (or even strained fruit jam).

Whatever the menu, wines should be light



—Beaujolais, the Rhine whites, the lighter rosés (brought out, perhaps, in that most potent summer cooler, a silver ice bucket). Summer entertaining might be as simple as the ideas here—reasonably effortless, constantly effective. As the next two pages prove.

Above, asymmetrically sculptured butter knife, in Oneida's Heirloom sterling silver "Sentimental." Six-piece setting, at Altman's, $35*.

*INCLUDING TAX

KAREN RADKAI

A summer's worth of menus

To span the summer's entertaining,
twenty special menus—
six for luncheon, fourteen for dinner—
all for easing right past Labor Day

THREE LUNCHEONS— COLD AND PICNICABLE

PÂTÉ ON TINY FINGER ROLLS
FRANCILLON SALAD
made of potatoes, mussels, truffles, white wine, mayonnaise, and herbs
ROAST FILLET OF BEEF IN ASPIC
LETTUCE SANDWICHES
with sprigs of fresh dill
COLD STRING BEANS AND SLICED TOMATOES
with a sauce of olive oil, seasoning, bread crumbs, lots of chopped parsley, and hard-boiled eggs
FRESH CHERRIES, GRAPES, AND PEACHES
SPONGE CAKE

CAVIAR-STUFFED EGGS
LOBSTER SALAD
with Thousand-Island mayonnaise
COLD ROAST CHICKEN
ASPARAGUS VINAIGRETTE
with capers and herbs
FINGER SANDWICHES OF SMOKED HAM
with mustard butter
FRESH STRAWBERRIES WITH STEMS
to dip in powdered sugar

MELON AND PROSCIUTTO
COLD HERBED ROAST LEG OF LAMB
with garlic, thyme, and tarragon
LENTIL SALAD
with chopped shallots, herbs, oil, and vinegar
ANGEL FLUFF
uncooked meringue mixed with apricot purée

THREE LUNCHEONS—FOR COOKING ON TOP OF THE STOVE

COLD BEET SOUP
with diced cucumbers and sour cream
VEAL KIDNEYS LIÉGOISE
cooked in butter with meat glaze and crushed juniper berries, then flamed in gin
BUTTERED RICE
ZUCCHINI
sautéed in olive oil
ORANGE ICE
with sliced oranges and chopped mint
Almond Cookies

JELLIED TOMATO AND CLAM BROTH
with chopped basil
CHEESE STRAWS
CALF'S BRAINS
with brown butter and capers
PARSLEY POTATO BALLS
HEARTS OF LETTUCE
with French dressing and sieved hard-boiled eggs
FRESH PEARS AND CAMEMBERT CHEESE

ICED SPINACH SOUP
made of puréed spinach, chicken broth, cream, and nutmeg
RISOTTO WITH SEA FOOD
mussels, scallops, and sliced sautéed mushrooms
ROMAINE AND CHICORY SALAD
tossed with a dressing of sweet cream and Dijon mustard
Italian Bread
LEMON ICE WITH FRESH BLACK CHERRIES

FOUR DINNERS— FOR FRIDAY-NIGHT ARRIVALS

HOT MADRILÈNE
with sour cream and chopped chives
CAPELLI D'ANGELO WITH CLAM SAUCE
thin noodles, served with Parmesan cheese
SALAD OF ROMAINE AND ARTICHOKE HEARTS
with a lemon and olive oil dressing
STRAWBERRIES WITH SLICES OF FRESH PINEAPPLE AND BANANA
Chocolate-coated Cookies

HORS D'OEUVRES
stuffed eggs, tuna fish in olive oil, radishes, sliced salami, sardines, sliced pumpernickel with sweet butter
BAKED CHICKEN HALIBUT
with white wine, butter, and dill sauce
STUFFED BAKED POTATOES
scooped out and refilled with whipped potato, cooked string beans, cream, and Parmesan cheese
LETTUCE, CUCUMBERS, BLACK OLIVES, AND SLICED PIMIENTO
with French dressing
Hot Rolls
NECTARINE SHORTCAKE

CREAM OF CUCUMBER SOUP
served hot or cold
VITELLO TONNATO
thin slices of cold veal with a sauce of tuna fish, capers, parsley, and mayonnaise
COLD RICE
with a touch of garlic and oil
SLICED TOMATOES
with oil, vinegar, and basil
PEACH ICE CREAM
with fresh raspberries

CRANSHAW MELON
with lime wedges
COLD ROAST DUCK
WILD RICE
with mushrooms and sour cream
APPLE AND ORANGE COMPOTE
FRENCH PEAS
FRESH PEELED MANGOES
a sauce of whipped cream with crystallized ginger

THREE DINNERS— FOR OUTDOOR GRILLING

EGGS IN PORT WINE JELLY
GRILLED DOUBLE LAMB CHOPS
garnished with water cress
TOMATOES PROVENÇAL
sautéed with garlic and olive oil
CORN PUDDING
APRICOT TARTS

COLD PURÉE ST.-GERMAIN WITH CURRY
ROAST CAPONETTE WITH TARRAGON
CUT CORN COOKED IN CREAM
with chopped green pepper
POACHED BABY CARROTS
with butter and parsley
STEWED PLUMS WITH ORANGES
the rinds julienned and cooked in the syrup

ICED RAW VEGETABLES
LITTLE FRANKFURTERS IN PASTRY
LOBSTER AND CLAMS
with hot butter and celery salt
POTATOES MASHED IN CREAM
with a whiff of garlic and nutmeg
MACÉDOINE OF COLD VEGETABLES
on lettuce with mayonnaise
Herbed French Bread
COLD RASPBERRY SOUFFLÉ
and whipped cream with crystallized violets

FOUR DINNERS—FOR COOKING ON TOP OF THE STOVE

VICHYSSOISE
LOBSTER À L'ARMORICAINE
cooked in butter with shallots, white wine, tomato paste, fish stock, and fine herbs
WHITE RICE
BIBB LETTUCE AND FIELD SALAD
with sliced beets and cream dressing
SLICED FRESH FIGS
with orange juice and Grand Marnier

COLD POACHED SALMON TROUT
with herbed green mayonnaise
CUCUMBER SALAD
BREAST OF CHICKEN BORDELAISE
sautéed in butter with white wine, shallots, artichoke bottoms, and sliced mushrooms
PURÉE OF SPINACH
with fried croutons
PINEAPPLE ALEXANDRA
marinated in kirsch with raspberries and whipped cream

SOFT-SHELL CRABS AMANDINE
with brown butter and toasted slivers of almond
VEAL WITH TARRAGON
thin slices of veal sautéed with butter, dry vermouth, and tarragon
BROCCOLI HOLLANDAISE
Melba Toast
ESCAROLE AND BEET SALAD
with a vinegar and oil dressing
FRESH NECTARINES
with cream-cheese sauce and bits of candied orange peel

JELLIED SMOKED TROUT
with horse-radish sauce
TOURNEDOS ROSSINI
beef fillets sautéed in butter and served on large croutons with pâté de foie gras, truffles, and a Madeira sauce
EGGPLANT AND TOMATO CASSEROLE
simmered in butter and olive oil with a speck of garlic and shallot
WATER-CRESS AND ENDIVE SALAD
FRESH PEACH MELBA
Meringues

THREE DINNERS— FOR A COOL SUMMER DAY

SPRING SOUP
minced carrots, potatoes, onions, yellow turnips, celery, and parsley—boiled in salt water, mixed with cream, and served hot
PULLET IN RED WINE SAUCE
sautéed in butter with shallots, herbs, tomato paste, and red wine
GREEN PEAS AND SMALL WHITE ONIONS
GNOCCHI ALLA ROMANA
semolina cooked in milk, mixed with eggs, butter, and Parmesan cheese, and gratinéed in the oven
BANANA SOUFFLÉ WITH RUM SAUCE
or
FRENCH PANCAKES
with strawberry sauce and rum

JELLIED TURTLE SOUP
BŒUF À LA MODE
simmered with red wine, shallots, carrots, a bouquet garni, and a veal knuckle
TOMATO AND OKRA CASSEROLE
ENDIVE, CHICORY, AND CELERY SALAD
with French dressing
SEEDLESS GRAPES IN SOUR CREAM
with brown sugar and Grand Marnier

HOT PURÉE OF CARROTS
made of cooked carrots, chicken broth, butter, chopped parsley, and a dash of cloves
SWISS VEAL
small thin slices of veal sautéed in butter, with a dash of white wine and lots of chopped chives
POTATO BALLS
sautéed in butter
HOT ASPARAGUS
with brown butter sauce
BAKED PEARS IN RED WINE
Cookies

Priscilla Peck

HOW TO DIET IF YOU HAVE NO CHARACTER AT ALL

EDITOR'S NOTE: *A handsome, tall man with a deep laugh, Phillip Haberman, a distinguished lawyer in New York, had some circulatory trouble last year which caused him to go on this diet and stay on it. Now he loves it. To help him along, his wife, Helen, who is the senior vice-president of the advertising agency, William Douglas McAdams, Inc., undertook some special research. Now she loves the diet. Both know good food. Mr. Haberman's sweet tooth had unlimited scope at Princeton and Columbia Law School. Not long afterwards he went to work for Judge Seabury at the time of the Seabury Investigation from 1930 to 1932, which led to his becoming assistant counsel at the trial of Mayor James J. Walker before Governor Franklin D. Roosevelt. When war came, Major Haberman kept his weight at 200 pounds during nearly three years in England as an Air Intelligence officer in the Eighth Air Force. After the war he took on pounds, along with such volunteer activities as vice-president of the Association of the Bar of the City of New York, and president of the Mt. Sinai Hospital School of Nursing. Now he has shed those honours as well as some thirty pounds.*

I have a lot of friends I have never met. Some of them make sweet food without sugar. Some make spaghetti without flour. One lets you fry without fat. The friends described in this piece have all made sweet music on my bathroom scale as it crawled from 193 to 160 and then *stayed there*. I am grateful to these friends, and I am going to name names and tell you about products. I have taken payola for this. Not in dollars, in pounds—pounds I don't have to lug around any more. Eight inches off my belt. An inch off my collar size.

And I never had it so good at the table in all my life.

I still carry my World War II Air Force identification card. On the back it says that the character on the other side weighs 200 lbs. My all-time high was more than that.

Sure, I could always *take* it off, but I couldn't *keep* it off. In my book 175-180 used to be about par for the course. Whenever it hit 185, I would start to talk big about dieting. At 190 I would get very determined. Above that, I would start. This would be a crash diet. Ten pounds off in a few weeks, and then a chocolate malt. That was me.

In AA they are taught to say, "I am an alcoholic, and I am exactly one drink away from the gutter."

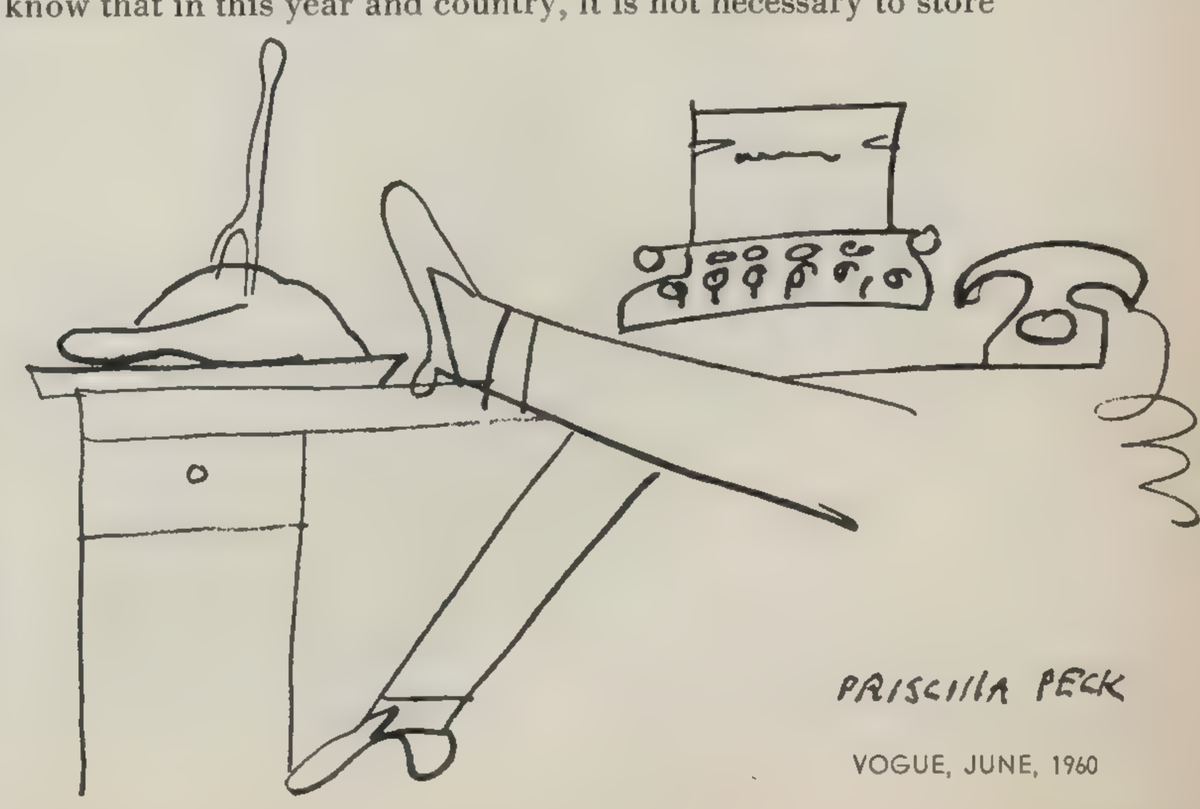
If they ever start Calorics Omnivorous, the motto will be, "I am a caloric, and I am only one Luxuro hot chocolate butterscotch ice cream eclair away from Schrafft's soda fountain."

Success in weight control depends on understanding this principle: the lower your weight, the less you need to maintain it.

Let's state that another way. Your body is a republic of living cells. Each cell-citizen demands its daily quota of food and oxygen. If your body-republic doesn't get enough food to support all the citizens, some will die and be cannibalized to feed the others. The body builds fat cells for this very purpose. It learned to do this during the long millennia when our human and more primitive ancestors dined irregularly and seldom.

You and I know that in this year and country, it is not necessary to store





PRISCILLA PECK

BY PHILLIP W. HABERMAN, JR.

fat for tomorrow's famine. But your body doesn't know that, and neither does mine. My body respects the survival conditions of bygone ages and has nothing but contempt for my opinions. My body is not impressed with insurance statistics or doctor's orders. My body demands enough food to hover around 195 pounds, and if I don't satisfy this demand it punishes me. It makes me hungry and anxious, ill-tempered, restless. It interferes with my work, my play, and my sleep. It makes me one unhappy guy.

And why not? I told you that the body is a republic. I am its servant, not its master.

With one big difference. In this body-politic of cell-citizens, you can fool all of the people all of the time, and if you want to *get* thin and *stay* thin, that's what you must do.

Here are the main ground rules:

1. You must work out the diet that is right for you.
2. It must be one that you like very much.
3. It must be one you can stay on for keeps without any sense of deprivation or self-punishment.
4. Certain things must be eliminated from the diet absolutely, finally, and positively, without exception or temporary just-this-one-time indulgences. In my case, these include butter, ice cream, potatoes, ordinary breads and cakes, thick soups, et cetera.

Why?

Because a daily intake that is too little to feed 193 pounds of living matter is quite enough to feed a smaller republic—in my case a consuming public of 160 pounds.

Why do I bear down on never having a just-this-one-time calorie binge—even when your weight is down? I'll answer that in terms of keeping a balance in the bank.

Your body spends a certain number of calorie-dollars a day. Say it costs fifty calo-bucks to run the machinery (pump the blood, digest the food, et cetera). Another ninety to heat the building (keeping body temperature at 98.6). Useful work costs another ten calo-bucks. There isn't much you can do to increase this—a round of golf won't cost more than five, and the nineteenth hole can easily put ten back. So let's say you are budgeted for an outgo of 150 calo-bucks a day.

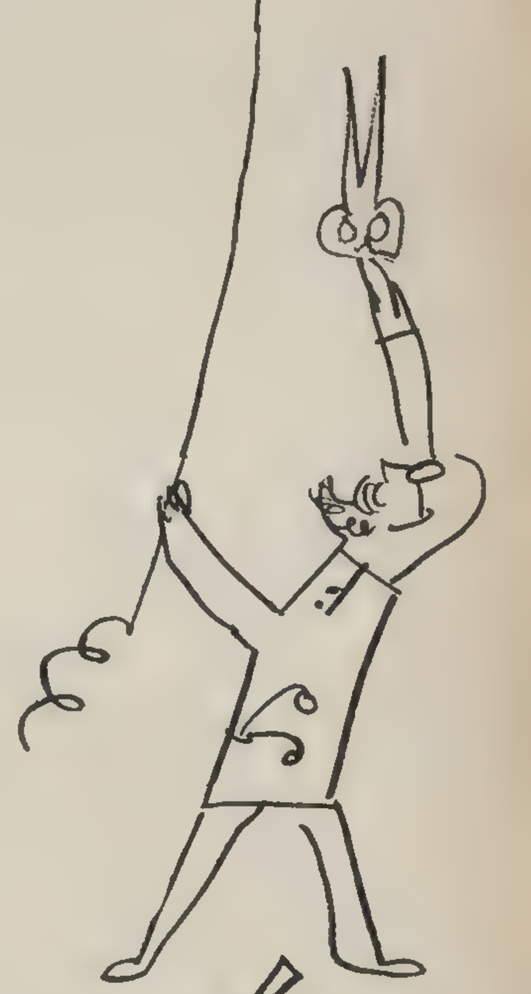
Now go eat a banana split. You have just created an operating surplus of 50 calo-bucks (actually about 500 calories). Your body promptly deposits this cash in its bank, which is that rubber tire that your tailor (or girdle) manages to conceal from the public. The effect is *not temporary*. Your bank balance has gone up, and this is one balance you can't get rid of by spending it on a new car.

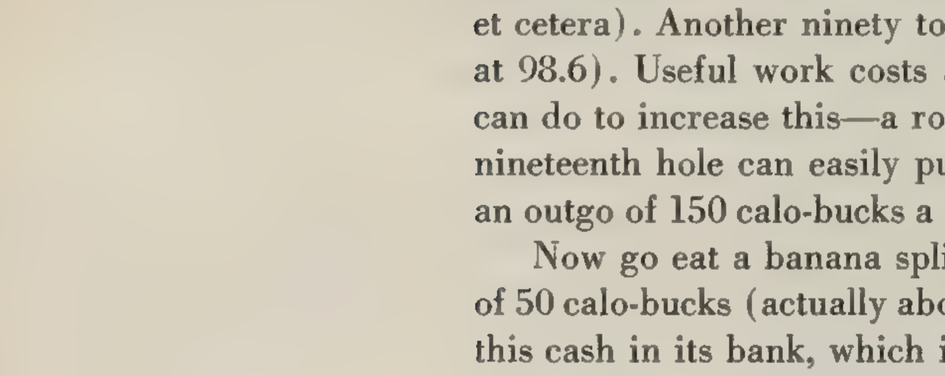
The diet that made me lose fast in the 180's, gently in the 170's, very slowly in the 160's, finally stabilized my weight at 160, and if I want to stay at 160, *I must stay on the same calorie level.* The minute I go back to the other way, my weight will go right back to 193. It won't take six months.

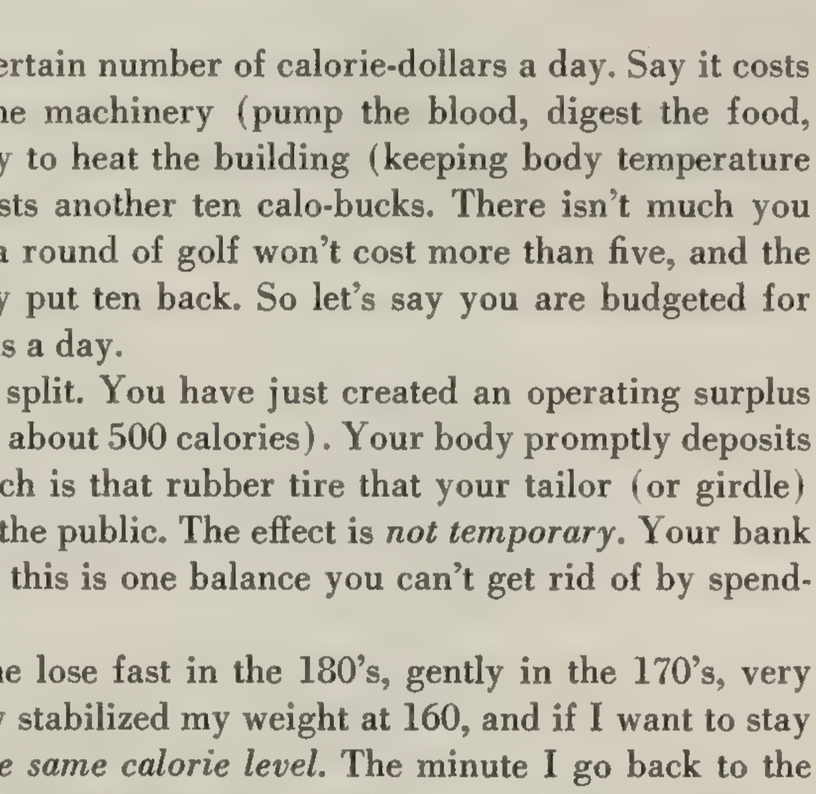
That's why we must cut out, once and for all, the 193-pound foods, yet be completely happy with what we eat. It's for keeps. *(Continued on page 150)*

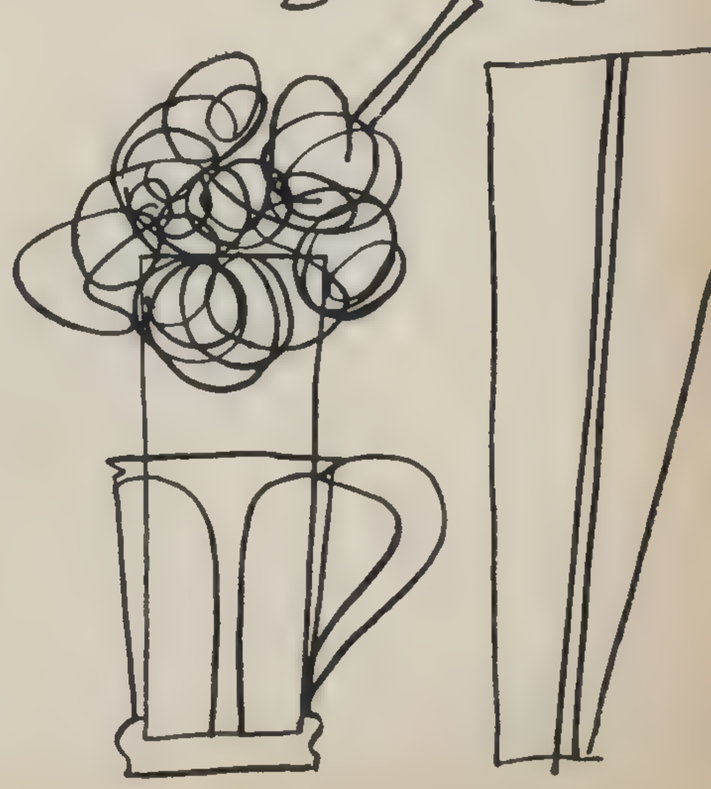












HOW TO DIET WITHOUT CHARACTER *(Continued from page 149)*

How is this done? I told you in the title you can do it without character, but it will take some work and you will have to be crafty because you are going to perpetrate the greatest fraud of your life.

You are going to defraud your stomach. You are going to eat three big square meals every day of your life. You are going to enjoy every one of them, and you are going to get up from the table satisfied—every time. What's more, you are going to eat between meals. You are going to have a delicious, satisfying snack at bedtime. But the calorie intake will be what it ought to be. You will know this, but your stomach will think you are still a good guy. You louse.

So let's forget that nasty word "diet," with its overtones of deprivation and misery, its inescapable fall off of the wagon as you approach your ideal weight. Let's call this a new philosophy of eating and resolve firmly, once and for all, that we will use our brains instead of our will power from now on.

Take breakfast. When I used to "diet," this meant a little juice, one slice of dry protein bread toasted and a cup of black coffee.

Fooey!

But fooey isn't the worst of it. The worst is that after this so-called "breakfast," and a lunch in the same vein (a lean and gruesome plain hamburger with black coffee), I am going to pay myself back with compound interest at the dinner table, and there isn't enough will power east of the Rockies to stop me.

Now, how about this for breakfast?

Juice
One egg fried or scrambled, or an omelette
Toast
Marmalade or jam
Two or three cups of good, sweet, creamed coffee

Impossible? Not a bit.

The egg is fried without fat in Pam Dry-Fry, which adds no calories. Same for the omelette, which may be enlivened with a touch of Onion Base (one of the many dehydrated soup mixes) or anything you like. A little ketchup or chili sauce costs only a few calories. The scrambled egg is made in a double boiler, without anything. It tastes the same as scrambled in butter.

The toast is Wuest's low-calorie protein bread. This has 36 calories per slice. I get it at Sam Simon's Better Diet Shop in New York. More about Sam later. Frequently I don't toast it—there is a myth that toasting removes calories, but that is baloney, and baloney *has* calories. A fried egg on bread (or toast) is better than poached in my book, and I think a boiled egg is very, very dull unless you cheer it up (Worcestershire sauce, ketchup, chili sauce, fresh-ground black pepper, mustard, or what have you).

Jam, marmalade—that's easy. Any decent supermarket these days has a diet foods section. You can browse there, just as in a library. In fact, you can browse the whole store—and all the stores in the neighbourhood, and you will find, even outside the diet section, things you like and can eat plenty of, like Swanson's boned chicken, pre-cooked and delicious right out of the can. I use this at the office. There are dozens of calorie-low foods—beyond the shopping list at the end of this article.

The first rule is to chisel a calorie every time you get a chance to do so without suffering. The second rule is to eat plenty and keep it interesting.

Never miss a chance to chisel—not one. The dietetic jams and marmalades are a good chance. They are right there in the supermarket. I like the ones under the Louis Sherry label, also the Dia-Mel line. These are good, and practically free (by which I mean free of calories).

The sweetening in the coffee is easy: Squibb's Sweeta or Saccharin, Burroughs-Wellcome's Saxin, Abbott's Sucaryl. Free of calories.

But cream? Not exactly, but what about Carnation Non-Fat Dry Milk? Of course. You spoon it in, stirring, just dry, the way it comes out of the box, until the coffee is the colour you like. Caution: electric perk temperature is o.k., but if you make instant with boiling water, cool it off a little because boiling water makes the dry milk cake before it dissolves.

Sometimes at breakfast I take a sweet cookie or two instead of toast. I get these at Sam's. They come from Weber's Bakery in Runnemede, New Jersey.

I have never met Weber, but he or she is my best unknown friend. There are at least twenty varieties. They are big cookies, sweet, delicious, filling and marvellous. More than any other item, they take care of my sweet tooth. I eat one or two at lunch, at dinner, at bedtime.

Weber also makes good low-calorie pound cake and sweet muffins. You'll like them. But everybody in my office—non-calorie counters included—is eating the cookies just because they are better than other cookies.

And here's a trade secret. Nothing dunks in coffee (or Decaf or Sanka) like a Weber cookie.

Speaking of coffee. Did you know it is absolutely calorie-free, either with or without caffein? I drink real coffee (with Carnation and saccharin) at breakfast and lunch, and Decaf with the same and, perhaps, a cookie, when I crave something in between or at bedtime.

Yes, you ask, but what about the call of the wild? What about that sudden, uncontrollable urge to damn the calories and full steam to Schrafft's?

I have an answer for that one, too.

I take some D-Zerta chocolate or butterscotch pudding and top it with that dreamy, gooey Dia-Mel Choco-Sip syrup. If ambitious, you can whip Carnation Non-Fat and add that, too. Or I eat some Dia-Mel Diet-Wise sweet cookies, 7 calories, dipped in Choco-Sip, 3 calories.

Or I shoot the works. I mix Carnation (½ tumbler) with ice water (½ tumbler), and six drops of Sweeta or Sucaryl, a teaspoon of Choco-Sip, a teaspoon of Decaf, a teaspoon of Vanilla extract, and beat it in the blender until it's thick and foamy. A real, sure-enough Broadway Vanilla Milk Shake. About 100 calories, but I can afford it when the temptation is great.

Lunch: I'm afraid of restaurants—I don't know what they do in the kitchen. So I have lunch in the office, and I have guests, non-dieters included. My secretary helps. We break out a little can of chicken or roast beef or a jar of tongue in jelly or a little canned one-pound ham, carefully cutting away the fat; some Polaner's Capri Salad, in a jar, from Gristede's. Some skim-milk cottage cheese (I know it's dull, but it can be made interesting: low-calorie salad dressing, low-calorie mayonnaise, or mustard will cream it into a delicacy; and regular creamed cottage cheese is not for you or me). Some Venus crackers, or Cara-Ry crackers, or a Euphrates wafer, and you're in business.

Dessert at lunch: Diet-pack canned fruit. I enjoy the Diet Delight brand, but there are other good ones. A Weber cookie and coffee.

Don't be fooled: this is a *big lunch*, even if calorie-cheap. My guests usually say they never eat that much. But when they get up from my table, they admit that this is better. Besides, they won't lose control at dinner.

Rabbit food. This is the secret of successful dining, for dinner is a special problem. At home, we eat with our two children, and they get regular bread, butter, fried potatoes, corn on the cob, ice cream, chocolate cake, everything I adore and can't afford. I have to sit there and pass it all up. Or we go to somebody's beautiful dinner party and there are hors d'oeuvres with the Martinis, lobster bisque or Newburg, et cetera, all the way through to the baked Alaska, and I have to say no thank you to everything except the meat and the string beans. If I'm lucky, the hostess remembers that there is a grapefruit in the icebox. (Although I hate to do this to a nice hostess, I'm in earnest, and after the first season, they either don't invite us or they give me what I can eat.)

You should hear them say, "What will power!" when I cap the climax by saying no thanks to the baked Alaska. But it isn't will power, it's the rabbit food.

My co-conspirator (who has gone from size 14 to size 10 *on my diet*) provides this before dinner every evening. There is a broad serving platter. In the centre is a dip-bowl with something attractive—Balanaise low-calorie mayonnaise pepped up with mustard, or chili sauce or low-cal French dressing, or what have you. Around the bowl, cold, raw celery, sliced carrots, cauliflower knoblets, endive, scallions, finger toma-

(Continued on page 152)



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HOW TO DIET

(Continued from page 150)

toes, radishes. Also, things you never dreamt of—raw, tender little turnips, raw broccoli, raw brussels sprouts (these are apt to be a little hard unless you separate the leaves, but they taste good), and raw mushrooms. We even tried raw parsnips, raw eggplant, and one or two others, but don't bother. Good dill pickles are a great item, although I never saw a rabbit eat any. After enjoying a platter of rabbit food, I (and you) can resist anything—no matter what.

Dinner itself—at home, that is, oysters, shrimps and clams are fine. So are clear soups. Campbell's consommé and madrilène are good. I avoid cream soups unless clearly marked on the can for low-calorie diets. (Remember—the term "dietetic" applies to foods put up for diabetics or salt-free diets, so not all "dietetic" foods are low in calories. Read what it says on the label before you buy it.)

Main course: meat. Good, lean meat can be prepared superbly if your wife, like mine, has imagination. You should taste what she can do with Soya sauce—yes, the kind in the Chinese restaurant. Indeed, many delicious Chinese dishes are cheap, cheap, cheap in calories. Do you know that Chinese cabbage properly cooked (that is, hardly at all) is the best of all vegetables, and you and I can eat it till we burst.

And spaghetti, and macaroni, and *fettucini*, and *lasagne*, and *tagliarini*, and green noodles, and Italian-style bread sticks, 2 calories per each. Impossible, you say? Not at all. De Bole's American Jerusalem Artichoke powder instead of semolina or *pasta* is what does it. Look for the green and yellow box.

The spaghetti sauce is where your wife starts to improvise. *Pastina* is o.k., but throw out the olive oil and use either saf-flour oil or one of the unsaturated vegetable oils. Wesson Oil is one. Spices—that's where the fun begins. A well-stocked spice cabinet is necessary, as most spices and all peppers are absolutely free.

My wife has created a new art—taking calories out of old-established recipes without killing the taste. Here's what she did to Italian spaghetti with meatballs:

Sauce

1 small onion
2 cloves garlic
¼ cup Wesson or saf-flour oil
2 cans (8-oz. size) tomato sauce
1 can (7-oz.) tomato paste
3 cups water
2 drops Sweeta
1 tablespoon orégano
1 tablespoon salt
Dash pepper

Meatballs

1 small onion
4 sprigs parsley
1 lb. ground beef
1 egg
1 teaspoon salt
¼ teaspoon pepper

The spaghetti, of course, is the Jerusalem artichoke kind—made by my unknown friend, Mr. de Bole—boiled in salt water to which a dash of Aćcent has been added.

The recipe calls for browning the meatballs in shortening. Use pan sprayed with Pam Dry-Fry and brown with Soya sauce or a beef bouillon cube or powder, diluted in ¼ cup water.

A lot of stuff comes from the diet shop. There must be one where you can get what I get from Sam—good advice and good things I can eat, like Avorio low-cal rice. Many Health Food stores carry these. Not everything in them is for you, but much of it is, and the rest you get at the grocer, the butcher, or the supermarket.

There are wonderful new treats waiting to be invented. One Saturday my wife disappeared into the kitchen and tried stewing some fresh pears in a witches' brew of orange juice, dietetic grape jelly, and McCormick's fake brandy flavour.

Oh, well, a guy with a wife like that didn't need any character to begin with.

SOME HABERMAN RECIPES:

Baked Noodle Nests

Plain boiled noodles can be pretty blah when the beef is lean; so after you've boiled them, drain and mix with a well-beaten egg. Then stir in a tablespoonful of Vege-Base (available at Kubie's Health Shop, 136 East 57th St., N.Y.C.) and spoon into a muffin tin well oiled with Wesson Oil or sprayed with Pam Dry-Fry. Sprinkle paprika on top and brown in a 350° oven for 20 minutes until

crackly. Oil any unused cups to prevent scorching.

Steaks and Chops

Kubie's also sells Onion Base. It's for soup or gravies, but its *best* use, and calorie cheap, is as a spread on steak or lamb chops. Just rub it into the meat generously, both sides, before you broil.

Omelette or Sunny-side up

Onion Base also turns an omelette into a poem. Just mix one tablespoonful of Base with a tablespoon of water and sprinkle on top of your omelette as it starts to cook. Keep heat low. Cover. It will puff up and raise the lid of the pan. Lift out gently, and don't even bother to fold. The size is manageable—just one egg, but how can one egg taste so good?

Bakon-Yeast sprinkled on a fried egg while it's cooking fools you, makes you think you're eating the curly stuff itself. Try covering your fried egg while it cooks over low heat. Lift out when it "sets"—when the yolk turns pale, it's done.

Fish and Poultry like none you've ever had

We're back at Kubie's, this time for their Vege-Base, made by Instant Foods, N.Y.C. Sprinkle it generously on fish or poultry before you broil, bake, or roast. You won't regret the lack of butter or fat-laden gravy. You'll be busy deciphering the herb flavour.

Gravies?

Start with MBT chicken or beef broth depending on whether it's for poultry or meat. Add Kitchen Bouquet and Onion Base to the beef, Vege-Base to the chicken. Drain and add a can of mushrooms to either. Or skip gravy, if you prefer, and as a change from the Vege-Base chicken, brush with a warm mixture of lemon juice (one lemon), melted margarine (two tablespoonfuls), and diet jelly (one tablespoon) during the last ten minutes of broiling or roasting. Result: beautiful, toothsome glaze.

Soups

To your own homemade beef and vegetable soup, made the day before so that you can lift off every speck of fat, add a package of Lipton's Tomato Vegetable soup with noodles, or one of the other dry soup mixes sold at supermarkets. Strain the noodles out of yours while the rest of the family enjoys theirs. Console yourself by tossing in a few of De Boles' Arti Stix, or sprinkle with a little wheat germ or diet-bread croutons. Another soup hint: try tomato juice and a can of consommé warmed to boiling and served in a mug with a slice of lemon studded with two or three whole cloves.

Sweet grapefruit

Heat Sherry's Diet Marmalade and spoon on top. It's easier than trying to spread two drops of Sucaryl which won't work. Or waste half a grapefruit. Squeeze it for juice. Mix the juice with your liquid sweetener, and *voilà*, over the top.

Melon balls that taste ripe

If they taste flat or seem a little green, try a few drops of Sucaryl in the juice of a lemon and pour. Good even for non-dieters.

Shopping List

for Characterless Dieters

Bread and Crackers
- Wuest's Low-Calorie Protein Bread (36 calories)
- De Bole's Arti Stix
- Euphrates Wafers

Pastas
- De Bole's Noodles, Spaghetti

Rice
- Avorio low-cal rice

Cakes, Cookies
- Weber Black Currant Cookies or eleven other flavours
- Weber Pound Cake
- Weber Sweet Muffins (Made by Weber's Bakery, Runnemede, New Jersey)
- Dia-Mel Diet-Wise Sweet Cookies

Canned Fruits
- Diet Delight Apricots, etc.
- Monarch Kadota Figs

Sauces
- Balanaise low-calorie mayonnaise
- Soya Sauce
- Dia-Mel Choco-Sip
- Choc-Low

Dietetic Jams, Jellies
- Louis Sherry
- Dia-Mel

Flavourings
- Instant Onion Base
- Instant Vege-Base
- Bakon-Yeast
- Aćcent
- McCormick's imitation brandy flavour

Sweeteners
- Sucaryl, Sweeta, Saxin

Cooking Aids
- Pam Dry-Fry
- Saf-flour oil

Note: Many of these as well as many more foods, may be bought at Sam Simon's Better Diet Shop, 1388 6th Avenue, New York,

or

Kubie's Health Shop, 137 East 57th Street, New York.



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"WHAT'S CONVERSATION?"

(Continued from page 98)

time to eel out of the room or pull the communication cord, the whole business of timing can hardly be considered at all.

The Welsh are also inclined to remember interesting pieces of information or think of extraordinarily witty things to say in the middle of the night or in the fog-coloured depressive half-hour before breakfast, and often ferret around remorselessly for people to say them to, heedless of time and place, in the manner of isolated mountain peoples accustomed to yelling the week's best joke across cwms and valleys for fear it might otherwise have to be wasted on the sheep and puffins.

There are many delightful things about the Welsh, including their habit (known to the English as dishonesty) of telling you more of the things you want to hear than the things you have been trying to avoid all your life, but timing talk is not one of their strongest points, and they should perhaps be left out of the argument altogether.

All the same, that fatal character flaw, the urge to please in speech, is not altogether irrelevant. Since in cities all who are not hermits and solitary visionaries (and such, I believe, must surely have long since taken to the hills) must live by speech, and communicate—if they can—by words, it is not wholly unworthy to seek to smooth things along, if only occasionally, by saying the right thing to the right person at the right time.

Loving is pleasant, and in the way of a day-to-day social existence, it is easiest to love those who, no matter how lightly, aim to please. Flattery comes into it without any doubt, and self-love and a certain gentle narcissism, which is perhaps why the world's most brilliant and dazzlingly successful conversations are those you sustain in your own head at around the age of seventeen.

Next best are duologues; something well-known to my favourite heroine in fiction, Miss Flora Poste of *Cold Comfort Farm*, a lady who was, in fact, quite fearlessly honest and brisk of speech when the occasion demanded, but liked to indulge herself from time to time: "Flora . . . who loathed parties, dined quietly with intelligent men: a way of passing the evening which she adored, because then she could show-off a lot and talk about herself." (Flora, whose bedside book was the *Pensées* of the Abbé Fausse-Maigre and who educated her protegée Elfine on copies of Vogue, was not one for the sort of magazine which tells you how to make a success of your life by becoming a dedicated listener.)

People who have a reputation for brilliant talk are often simply maliciously funny raconteurs, or heaven-sent mimics, or anecdote-men, but almost certainly always solo turns who wait, but not too long, for their cue and move straight into an endless cadenza, while other frailer soloists hang around a bit and then slink off unobserved into the night. Two solo turns in the same room make for cries of pain and brooding sulks rather than conversation.

I have heard two great Paganinis of the instrument of speech, Sir Isaiah Berlin and Lord David Cecil, talking together with passionate mutual enjoyment, but as neither paused for an instant's breath it could not be counted as conversation as more workaday chatterers understand the term. Each virtuoso, apparently listening keenly at the same time for any twist in the argument, simply continued along a sustained independent line of melody, while the bystanders tuned in to alternate wave lengths and hung on by their teeth. Timing, at the time, could hardly have counted for less.

(I have also heard Mr. Osbert Lancaster and Mr. John Betjeman chanting in wistful harmony of their days together at Oxford, with such poignant nostalgia that you could watch their undergraduate lives moving farther and farther off into somewhere around the middle of the nineteenth century: very moving it was, too, but possibly not the sort of conversation you could whip up, say, during a Sunday summer picnic lunch among the wasp stings and the

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"WHAT'S CONVERSATION?"

(Continued from page 154)

ham rolls and some of the children beginning visibly to swell with hay fever.)

Others to whom timing is of small importance include very fierce young men of stern personal integrity who believe in calling a spade a spade, have no time for small talk and succeed in dividing the table on the Suez issue before the soup plates have been taken away. Anybody who ever uses those two death-dealing phrases—for which no time is right—"You'll forgive me if I say . . ." and "You won't mind if I speak frankly," is a committed non-timer.

Children, who are now encouraged to speak to their elders at all times of the day and night, rarely have any built-in sense of timing before reaching an age when they are perfectly confident that breakfast comes first and lunch next, and will hiss all manner of wild conversational openings in your ear at three in the morning. "Can the Irish talk to the Germans?" they cry, suddenly and agonizingly obsessed with the old, old problem of communication.

"Um, why not, yes, sometimes. Go back to bed."

"Can Japan men talk to the Irish?"

"Depends if they learnt all the right languages. Leave it till the morning."

"I can't understand you. Language, sandwich, sandwich, language. Whatever do you *mean*?" So the struggle with flags and signals and puffs of smoke and men dashing from mountain top to mountain top with garbled messages in cleft sticks goes doggedly on and on.

As everybody knows, there were once two girls who met a magical person and received gifts according to their desserts. The kindly, thoughtful girl thereafter opened her mouth to speak and spilled pearls, diamonds, and roses; and her disagreeable stepsister dropped toads with every word she uttered. Toad-droppers are not those people who commit effortless and sublimely beautiful verbal gaffs (such as Sir John Gielgud's brief, poignant, and not-at-all-necessarily-mythical curtain-speech of gratitude to an Oriental audience, "I shall *never* remember Bombay."), but those who say "I probably shouldn't tell you, but . . ." and "If I were you, do you know what I'd do?"

It is, of course, notoriously difficult to time conversational gambits of the nature of cries for help, or ultimata, or infamous last words or tidings of disaster for which the Greeks very properly employed a messenger and gave him several pages in which to get going uninterrupted. It is far from easy to decide whether it is better and more sporting to burst in upon a man while he is shaving and cry, "You can't have been gambling again," and, "I somehow feel the magic has gone out of our marriage," or save up the punch and deliver it with a gently padded little thud to the jaw when you have cooked him a dainty supper and made all neat and cosy in the traditional manner of the advice-columns.

Characters in Racine manage to maintain the cut and thrust of emotional debate at a very high level indeed on such difficult questions as infidelity and incest without ever coming to blows or even cutting each other short, but then no one is ever concerned with mealtimes or catching a train or making plans for the summer holidays, and one and all are at leisure to thrash the whole thing out in Alexandrines.

The novels of Miss Compton-Burnett are guidebooks to the art of killing with a sentence at the wrong moment, and here, the scene being England, meals are frequently and carefully served at the same time.

If we could all be sure of saying the pretty thing at the pretty time, but otherwise keeping perfectly silent, Summit meetings might remain inconclusive, but social gatherings of a more modest kind, of a light and private nature, might roll along more smoothly and leave fewer corpses to be tidied away next morning with the ash trays.

There is, of course, anyway, far too much conversation of all

(Continued on page 156)

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HE SWAM
THE
DEEPEST
OCEAN TO
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LOVE WITH
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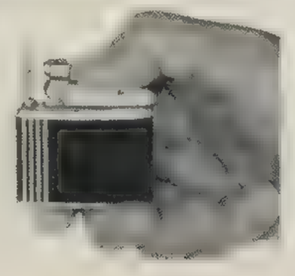


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"WHAT'S CONVERSATION?"

(Continued from page 155)

kinds cluttering up the path—cocktail parties may be for something, but not for conversation, and telephones are either for checking train times or for the first two weeks of a love affair, during which time the participants are still talking to themselves anyway. I have sometimes thought that the best plan would be to hire professional talkers, in the way public letterwriters are hired in illiterate communities, and do all one's talking by proxy.

There would be suave but weighty professional talkers for business luncheons, witty and elegant ones for political and literary dinner parties, hypnotic non-stop talkers for children's birthday parties, honest sons of the soil with a gift for dialects for election campaigns, and archetypal passionless mother-figures for scenes of domestic dissension. Talkers voted into the Year's Ten Best would hold a secret ballot for leader, who would then simplify life for all by becoming Public Oracle maintained by the State.

Small wonder, considering the time we spend in talk and the murder we do with it, that novels ring with the echo of slammed doors and deeply interior monologues, and plays crowd the stages with articulate characters talking in total solitude, the words bouncing off each other in a frenzy of non-communication.

There is possibly no consolation at all in the fact that great men have been notoriously tactless about what they said when. Shakespeare, who left no record of ever having spoken at all, was at least aware of the problem and turned a tragedy on a "Nothing, my lord" that popped out at a stubbornly wrong moment.

And Napoleon, who was a far sounder tactician in the field than between four walls, once made a slight hash of a dinner on a Thursday in November at the Tuileries. Josephine, who was wearing a large white hat at the time and had recently been hit on the head with the impending divorce, was hardly at her best, and the meal whizzed by in ten minutes of dead and tragic silence. The only words spoken came from the Emperor, who turned to the prefect of the palace and said, "What is the weather like?"

The English have trusted for centuries that this stern and classic sentence, wherever it falls into the conversation, will somehow turn the idea in the right direction. But for a Corsican it seems unexpected, to say the least. Understandably, Josephine was carried away in hysterics and no one really enjoyed the coffee.

"WHO IS ANY OF US?"

(Continued from page 113)

is. They would ask the way of old men and be radically misdirected, or be told: "If I was you I wouldn't start from here." Frustrated and muddled, they would go back where they came from.

12. In England, people believe in keeping themselves to themselves; in America people believe in keeping other people to themselves. The English are said to be sexless; this is not true. It is simply that sex involves a group of two, and the English know that the ideal social group is one. In America, people will come up and talk to you anywhere, there is no privacy, because who needs to be private? What is he doing when he is? This is the principle of the picture window and the all-glass house; it shows you have nothing to hide, not even your sex life. Admittedly, Americans have the art of getting up and walking away when they don't wish to talk to persons who bore them. Since I am polite, and an ambassador, I talk back. The result is that I am always stuck with the most boring people at parties.

I now have a question. What, in America, does one say when people ask one, "What's new?" This may not seem a significant problem to Americans, but it is to me. You see, I'm English; and nothing ever is.

THE BIGGEST HIT IN TOWN

(Continued from page 110)

the ping of sonar on target. They light up and sound off. Although Sir Hugh Casson, distinguished British architect, dismissed it as a "Mickey Mouse job," Philip Johnson, co-architect of the bronze-clad Seagram Building, called it "Mr. Wright's greatest building, New York's greatest building, one of the greatest rooms of the twentieth century." Robert Moses, who approved the hideous New York Coliseum, said of the Guggenheim: "an inverted oatmeal dish." In *The Architectural Forum*, Peter Blake, one of its associate editors, wrote of the interior as "a space of such grandeur that all the many, justifiable criticisms of the building *as a museum* seem to be insignificant by comparison." Of all the critiques, that by Lewis Mumford in *The New Yorker* was the most brilliant. He said: "this is an all-or-nothing building; one takes it on Wright's terms or one does not take it at all."

With eager confusion the American press called on its humourists to describe the exterior, came up with: a stack of doughnuts, a flying saucer, a marshmallow, a popover, a washing machine. The limited intelligences refer to the interior as a Coney Island Fun House, a chambered nautilus, a corkscrew. The foreign press failed to do much better. *Radar* in Paris used this headline, "Tiens, La Rampe!" while The Sydney *Daily Telegraph* told the Australians about "the Museum 'that Invites Death.'" They were referring to the huge ramp spiralling through six complete turns with a parapet that is, according to Arthur Drexler of the Museum of Modern Art, "too low: it leans outward over the void, teasing the visitor to self-destruction." *Izvestia* published this definitive statement: "paraphrasing Gorky we could say we look at the 'art of the fat ones.'"

All this has built up a mountain of controversy. People must see for themselves. Eagerness and caution mark the entrance of many—as though they wore the green suits of science-fiction Martians. About fifty per cent of the visitors ask the ticket girl as they pay their fifty cents admission, "What do the paintings mean?" Some ask, "How did Mr. Guggenheim make his money?" The answer to that is simple. Solomon Guggenheim, who was a round, short, pinkly smiling man, made his money with his family in mining and particularly in copper. He was born in Philadelphia in 1861 and died in New York eighty-eight years later. His circular cement monument had already been ordered in 1943 from Frank Lloyd Wright, one of the greatest architects of the world.

Back in 1895 Solomon Guggenheim began slowly to collect paintings, American landscapes, Barbizon views. Later in the thirties, after he had acquired (collectors rarely buy, they acquire) some superb Picassos, Seurats, a few Paul Klees, and several Modiglianis, he incorporated the collection for the Solomon R. Guggenheim Foundation and put in as the first director, Baroness Hilla Rebay, a roundish, blonde woman of striking sensibility and an intuitive capability in buying good paintings most of the time except when her judgment was coupled with a wild eccentricity.

Although she bought for the Museum a number of figurative paintings, she had a special, deep admiration for non-figurative work. In fact, during her tenure the Museum bought one hundred and seventy-nine of its one hundred and eighty beautiful Kandinsky paintings, the largest and most complete group in the world. In addition, the Museum began its acquisition of more paintings by Klee, Chagall, Gris, Delauney, Léger, Mondrian, Albers, and many others. After James Johnson Sweeney arrived in 1952, the Collection grew enormously, particularly in sculpture, until now there are about 2,500 works of art. Only 134 of these works comprised the opening exhibition last October.

At first gaze, the vast, luminous, white shell of the interior of the Museum is a startler. It is simply ravishing. But once ravished, people turn to the walls and look at the paintings and sculpture, a point often questioned by the more bitter critics. Photographs of the crowds there show the majority facing the walls, really looking. This fact, however, meant little to one man who stood in line, staring at his feet, paid fifty cents, walked to the centre of the building, cried out, "but this is an *art* museum?" and asked for his money back. He didn't get it.

Such a visitor does not disturb the Museum's director, James Sweeney, a strong-fisted connois-

(Continued on page 158)





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THE BIGGEST HIT IN TOWN

(Continued from page 157)

seur, capable of handling any number of aesthetic rumbles. Big-shouldered, a man with a roar of laughter, he played Varsity football at Georgetown, later studied at three more Universities—Cambridge, the Sorbonne, and Siena. He is *not* the Sweeney of the T. S. Eliot dramatic poem, "Sweeney Agonistes," although there is a pleasant myth around that he is. That character took its name from a Doctor Sweeney in the Middle West, its characteristics from two bartenders and a boxing teacher.

Sweeney's connoisseurship came bluntly and early against the white-haired, gentle-faced, but implacable Wright who had spent much of his eighty-nine years getting his own way. Triumphantly difficult to work with, Wright was proud of what he called his "honest arrogance." Drexler once wrote that Wright meant "to remind us that as a creative genius he was beset on all sides by obstinate incomprehension. Rather than make concessions to ignorance, he had decided to proclaim his own worth." He disliked cities, and he seemed to dislike, even more, modern paintings. During one discussion of abstract paintings in the Museum's Collection, Wright, pointing to a large Mathieu, said that it was too big and ought to be cut down. Swinging his cane to indicate where, he accidently knocked off a bit of the thick impasto.

Many of his admirers suggest that, with this building, he tried to establish the superiority of architecture to other forms of art. Some agree that this is the effect of the Museum—a dazzling building, giving no clue to what is within—and what is within is a collection of art. To Wright, the proper lighting for a gallery would have illuminated the visitors while leaving the paintings in the dark. To Sweeney, this distressing piece of originality needed to be overcome. He added a ring of lights to supplement the narrow window slits Wright placed at the top of the walls. Wright wanted the whole building, inside and out, a pale-cream colour; Sweeney left the exterior creamy, but put white paint inside on the exhibition areas only. To Sweeney, Wright left a final bequest: the problem of hanging the paintings.

After Mr. Sweeney had solved that difficult task, he had this dialogue with a taxi driver three weeks before the opening. The driver asked how the place looked inside. Sweeney said: "It's just the reverse of what you see outside." The driver wondered: "But how can you hang pictures on a round, slanting wall?" Sweeney said: "How would *you* do it?" After several blocks of silence, the driver answered: "Put them on sticks." Sweeney said: "But it took *me* four and a half months to figure that out. I wish you would come and help me with the sculpture." The driver added: "I am good at that sort of thing. I have two applications for patents in Washington."

The Sweeney solution several months earlier had been to mount the paintings in the alcoves of the three upper ramp levels on steel rods extended four feet from the walls. "We needed an honest, *fresh* solution," he said to a friend, adding, "We're encouraging people to learn by themselves. I want to stir their interest in sculpture and painting, in the building as a work of art. I hope the paintings help the building and the building the paintings. The building would be bare and gloomy without the paintings—and lonely without the people. This building needs people. They all work together, building, crowds, paintings."

Those paintings to first viewers sometimes seem to produce emotional paralysis. A Cézanne, a gentle Seurat, upsets them almost as much as a Soulages, a Malewitch, a Mathieu, or a Kline. "A man has to get used to these artists the way a young foal has to get used to humans. The foal must cease to be frightened before he can learn anything."

Among those who learned something at the Guggenheim were a group of Russian engineers who praised the luxury and simplicity of the building. If only they could have dismissed the art as pure American rot, they might have gone away happy. They were, however, thrown by the inclusion of *Russian* artists whose names they had never heard; among them, Kandinsky and Chagall. Courteously and ritually, the chairman of the group said of the entire collection: "Of course, we don't agree with this type of art. We take our painting seriously." To that Sweeney answered: "So do we, but not solemnly."

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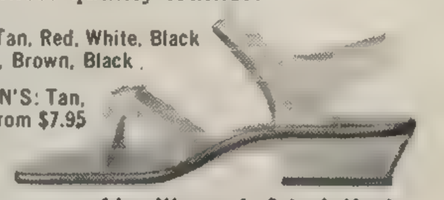
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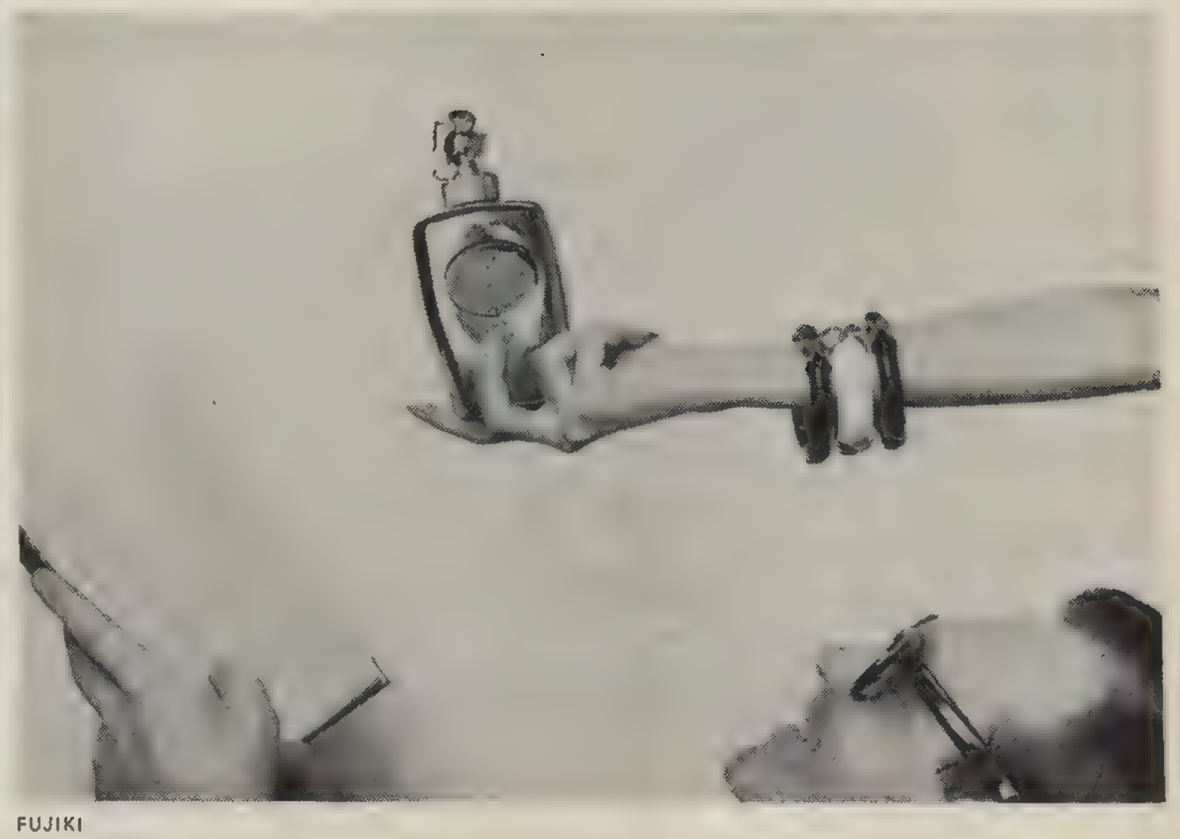
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More about the new pale dress magnetics

Creating the magnetism here: bone beige, pale colour casting for a sheath dress with peplum. The peplum is slit at the back, stands away crisply over the hips, fades out in front in favour of a long, slim panel. By Ardanti, of Avisco rayon; about $40. Handbag by Park Lane. Both at Altman's. Dress, also J. W. Robinson. Emme hat, a leghorn sailor of natural straw with shoulder-wide brim, apple-green grosgrain ribbon trimming. Julianelli shoes.

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Kérouédan, a young Breton, who paints vividly bleak landscapes, port scenes, still lifes of dead fish with burnished copper pots, and fat tawny fruits. His canvases are for sale (Bernard Buffet owns several) for $50 and upwards. Gauguin once painted at nearby Pont-Aven and Gene Kelly once stayed at the Hotel Tour d'Auvergne in Quimper, where the rooms are modern and priced at $3 for two. (Private baths are chancy.)

From Venice to Trieste—skimming by hydrofoil

A hydrofoil boat that seems to half-ski, half-fly, now makes a regular skim across the Gulf of Venice from Venice to Trieste. New on the Adriatic last summer, the boat, called the "Arrow," is outfitted like a plane with blue tilt-back seats for seventy-two passengers. Making the trip in an hour and forty minutes, the "Arrow" leaves Venice at nine in the morning, returns at four in the afternoon, staying in Trieste long enough for passengers to see the city and, if they like, drive the twelve miles to the Yugoslavian border. Round trip, $5.

New plan for liquor-buying—free-port prices, home delivery

For travellers abroad who want to buy liquor at free-port prices, but don't want to fly home with an extra fifteen pounds (the weight of five bottles, the duty-free quota), a new plan has been worked out by La Belle Creole Internationale, 366 Broadway, New York. Before leaving, travellers obtain, from La Belle Creole, an order form listing liquors and prices. (For instance: five bottles, all fifths, of brand-name Scotch, including shipping charges, come to about $17; five of brandy, to about $20.) The order form, plus a cheque, is mailed from overseas to La Belle Creole. Upon returning to the United States, travellers declare the liquor, send Customs Form 3351 to La Belle Creole's shipping office in Belgium, and receive their bottles through the mail about a month later. Note: this system works only for residents of Connecticut, District of Columbia, Idaho, Illinois, Massachusetts, Minnesota, Montana, New Jersey, New York, North Dakota, Vermont, and West Virginia.

Five diverting English houses

Among the diverting pleasures of the English countryside are the five hundred castles and houses with historic interest, open to the public for about two shillings and sixpence. Here, some of the more interesting, but lesser known:

Hughenden Manor, High Wycombe, Buckinghamshire, the Victorian house of Benjamin Disraeli, Earl of Beaconsfield, Queen Victoria's valued Prime Minister. A few of the manuscripts of his novels, portraits of his friends, letters from the Queen, are to be seen as well as his study just as he left it.

The House of Jane Austen, Chawton, near Alton, Hampshire. In this square, three-storey house, Jane Austen revised *Pride and Prejudice, Sense and Sensibility*, and wrote *Emma*, and *Persuasion*. What the guidebooks call "many personal relics" are still around.

Bleak House, Broadstairs, Kent, the rather hideous house of Charles Dickens. There he wrote *David Copperfield*, and gave another of his novels its name. His study and bedroom, plus the relics, have interest.

Batemans, Sussex, Rudyard Kipling's 1634 house with a garden he designed, and vistas he described in *Puck of Pooks Hill*. No tea.

Charlecote Park, Stratford-on-Avon. The magic word here is Shakespeare. In the Park are descendants of the flock of Spanish sheep and a herd of deer that supposedly Shakespeare had been caught poaching, a crime that took him before the owner, Sir Thomas Lucy, whom the poacher later used as basis for Justice Shallow in *The Merry Wives of Windsor*.

For these and four hundred and ninety-five more places, with exact directions, transport, opening and closing times, and "catering facilities," there is nothing more inclusive than the thin 1960 pamphlet "Historic Houses and Castles in Great Britain and Northern Ireland," published by Index Publishers Limited, 69 Victoria Street, London S. W. 1. for three shillings, sixpence. (The pamphlet can be bought for $1 at the British Book Centre, 122 East 55th St., New York 22.)

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SHANNON



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